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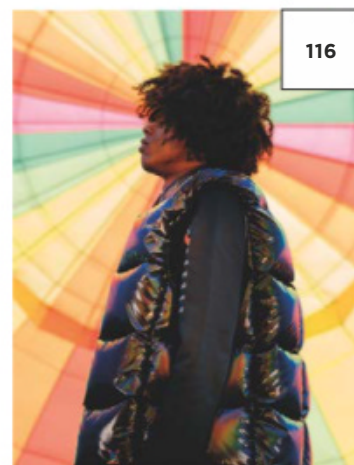
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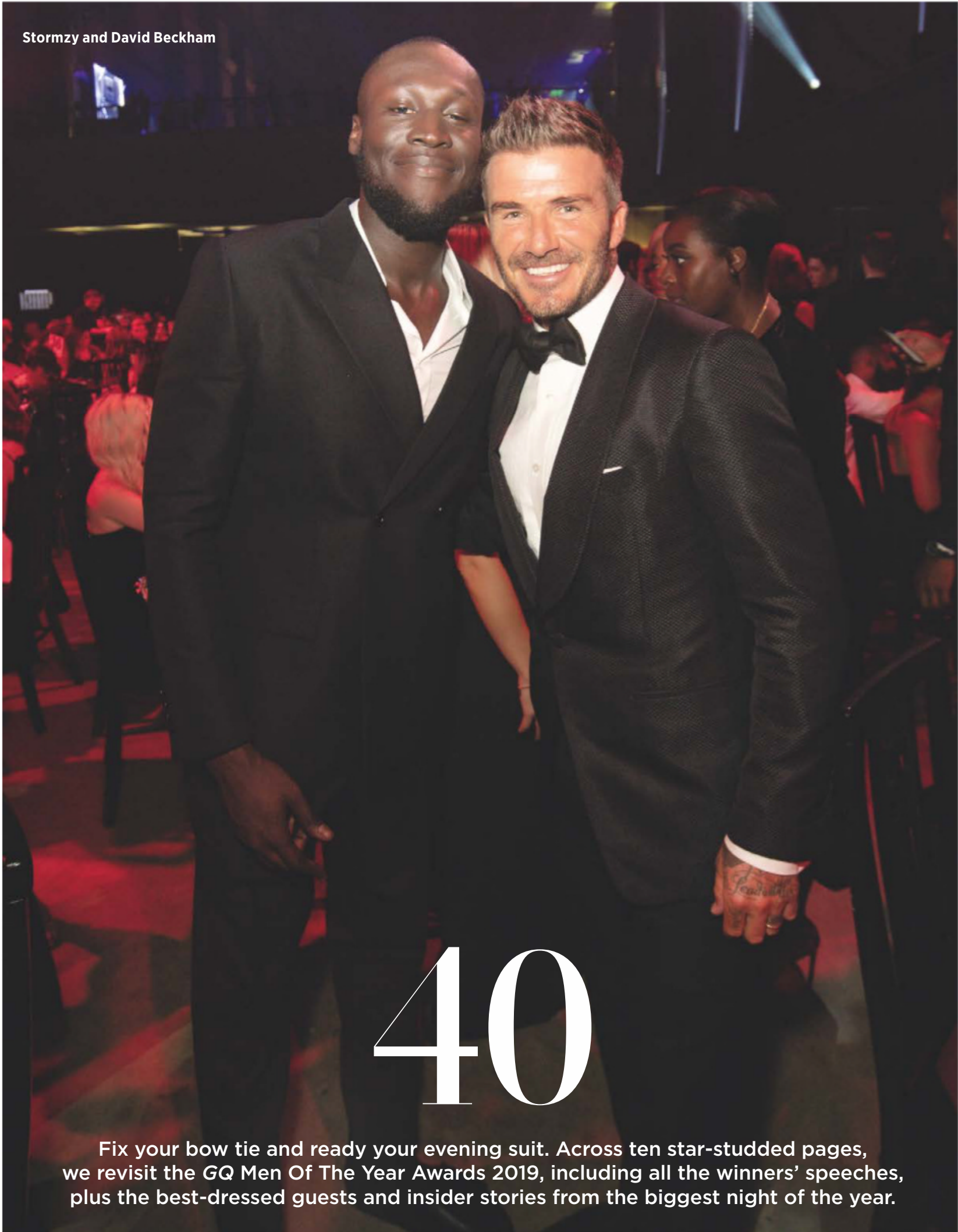
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Photographs by **Darren Gerrish** and **James Mason**



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GQ EDITOR'S LETTER



Touching distance: Michael Hutchence with INXS at Wembley Stadium, 30 June 1988

When being FAMOUS isn't enough

On page 202 of this issue you'll find an interview I conducted with Michael Hutchence, once the inordinately famous singer with the band INXS, a superstar who bestrode the world like the rock'n'roll colossus he was. In his time he was as famous as his good friend Bono, as popular as Ed Sheeran and as fawned-over as Timothée Chalamet is now. INXS were never thought of as critics' darlings, but they were ridiculously popular and had huge hits, filling stadiums from London to Melbourne, from Los Angeles to Oslo.

Then, in the time it takes to make a few bad decisions, have a potentially life-threatening accident and redefine the term "substance abuse", Hutchence went from rock god to media casualty, someone whose name was always accompanied by the prefix "troubled", so troubled that on 22 November 1997 Hutchence was found dead in his hotel room in Sydney, in what was reported by the New South Wales coroner at the time to be the result of suicide by hanging. He had certainly been in a bad way towards the end of his life, dependant on narcotics and harangued by a bloodthirsty press that followed him wherever he went, sensing probable disaster. But what very few people knew was the extent of his demons, problems that have been unearthed by an extraordinary documentary, *Mystify*, which is in cinemas this month.

The film highlights just how effective the rock star was at disguising what was really going on in his life, a tragic reality that didn't really square with his carefree "Ozzie" demeanour.

I found *Mystify* fascinating, not least because it made me think again about the heady weekend Hutchence and I spent together in the South Of France, just a few years before his untimely death. I have interviewed enough celebrities to know that, often, from the moment we meet there is a kind of war of attrition between us. Because they are famous they have usually created a self – a self that is not exactly them, but, curiously, not *not* them either. Which is what the journalist and profile writer Thomas B Morgan said back in the mid Sixties. "Most better-known people tend toward an elegant solution of what they, or their advisors, call 'the image problem'," he said. "Over time, deliberately, they create a public self for the likes of me to interview, observe and double check. This self is a tested consumer item of proven value, a sophisticated invention, refined, polished, distilled and certified OK in scores, perhaps

Celebrities create a self that is not exactly them, but not not them either

hundreds of engagements with journalists, audiences, friends, family and lovers. It is the commingling of an image and a personality, or what I've decided to call an Impersonality."

These days, impersonalities have become so successful it's often impossible to tell the difference between what is real and what is mediated. Often, because they are always "on", some celebrities treat their impersonality as their real identity, their real character. And as a lot of famous people long ago decided that fame was the only way to diminish, if not completely banish, their past, they are completely happy with this.

Michael Hutchence certainly appeared to think so.

Obviously, time and restrictions are hugely important to the success rate of the celebrity interview, and if you've only been allowed ten minutes or so then it's best to go armed simply with 20 quickfire questions that you can turn into a breezy Q&A. Conversely, if you can convince your celeb to spend a few days with you, driving through the Hollywood Hills and hanging out at private views and film premieres, then so be it. This is obviously the best way to get to know your subject and, who knows? They might even become your new best friend. It's totally possible to build up a relationship with a celebrity over a period of time and though they will expect you to treat them with slightly more decorum than your average muggle, the access afforded will, on occasion, counteract any sycophancy.

Any decent interview needs a certain amount of compromise; there needs to be a modicum of give and take. Ideally, it should be an "I win, you win" situation, with both parties coming away feeling as though their lives have been enriched – if only in a small way. Both parties need to give, while the interviewee needs to be generous with their time and anecdotes.

Journalists' techniques are fascinating. When former GQ Contributing Editor AA Gill was interviewed by Lynn Barber, he said it was like being interrogated by the TV cop Columbo. "Oh, Adrian. Just one more thing: you said you were wearing a cummerbund fashioned from yak gut and corduroy on the day in question. Where exactly did you say you bought it?" >>





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GQ EDITOR'S LETTER

Once, many moons ago, when I worked on the *Observer*, we were offered an interview with Eddie Murphy, who was enjoying a second flush of fame. However, the product Murphy was pushing was a fairly useless rap record and his Hollywood publicist told us he would only answer questions relating to this particular project. Not only that, but we were only to be given 40 minutes and it was to be in Los Angeles. Oh, and the publicist had to sit in on the interview. Great! Just about the only thing they didn't demand was copy approval, but it was still a tall order. We ummed and ahed about it and then decided it was too good an opportunity to miss; we'd have to find someone good enough to exploit the situation, to squeeze a few salacious drops from the over-wrung dishcloth. That person, we decided, was Hugh McIlvanney, the greatest sports writer the world has ever known (Scottish, gruff, at the time already in his sixties, known to like a drink).

Now, we could have picked someone whose job it was to interview celebs or we could have chosen someone famous themselves (Lenny Henry? Stephen Fry?). We even considered the likes of Martin Amis (who was then writing for us). In the end we decided we needed someone with some very specific attributes: who wasn't going to be intimidated (by anyone), who knew nothing about hip hop (thus eliminating the need for any protracted discussions about "inspirations", "motivations", choice of drum machines, choice of producers, etc), who was smart enough to sidestep the publicist's restrictions and clever enough to run rings around Murphy himself. And that person was obviously McIlvanney.

Boy, did we choose the right person. The interview McIlvanney came back with was remarkable, covering all aspects of the comedian's life: his movies, girlfriends, ambitions, race, politics, sex, the lot. There was even stuff about the record (the awful, pitiful record). How had he done it? The interview tape did the rounds in the office for weeks afterwards and it was almost a masterclass in the art of interviewing difficult, protected and protective celebrities. Stupidly, pathetically, I have since lost the tape, but I still remember the opening questions as though they were asked only yesterday...

"So, Eddie, I must say that this new record of yours is quite a remarkable thing. I'm not an aficionado of this sort of music at all, but the way in which you paint yourself as the catalyst for this furore around you – the instigator – it strikes me that you are a man totally in charge of his destiny, if indeed that's what we can call it. How did the making of the record, of all the things you've done, affect the way you see yourself? How does this latest project redefine you as a man?"

The convoluted way in which McIlvanney approached his subject – and the meandering way in which he asked the question – opened Murphy up like an oyster. And, for the next two hours, the comedian talked and talked and talked. Which, after all, was the object of the exercise.

And the record? The pathetic rap record Murphy was so keen to puff? Well, it wasn't a hit.

Like I say, the Michael Hutchence interview is on page 202. I was aware that I didn't manage to open him up like an oyster, but after watching *Mystify* I certainly have a completely different take on the man I met in France in 1993. **GQ**

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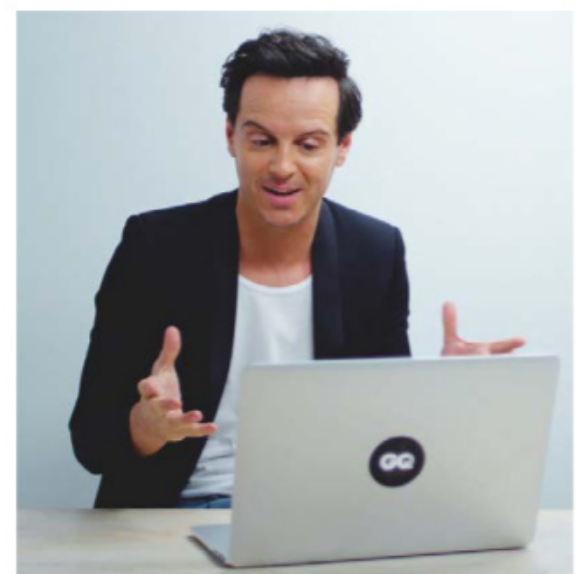
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GQ Daily

Catch up on the latest news from GQ HQ, by signing up to our newsletter. It lands in your inbox every day at 12pm.



Action Replay

Actors rewatch their most talked-about scenes from film and television. Stream them all from the *British GQ* YouTube channel.



On the cover and subscribers' cover: Matt Damon wears jacket by **J Brand**, £280. jbrandjeans.com. Sweatshirt, £150. Jeans, £170. Both by **Rag & Bone**. rag-bone.com. Boots, £448. Belt, £168. Both by **John Varvatos**. johnvarvatos.com. Sunglasses by **Brioni**, £550. brioni.com

Christian Bale wears jacket, £900. T-shirt, £55. Both by **Rag & Bone**. rag-bone.com. Jeans by **Levi's**, £90. levi.com. Boots by **Frye**, £368. thefryecompany.com

Dylan Jones

Dylan Jones, Editor



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THE NEW FRAGRANCE



GQ CONTRIBUTORS



Alastair CAMPBELL

One-time Liberal Democrats voter Alastair Campbell interviewed new party leader Jo Swinson about the Lib Dems' resurgence in a febrile political climate. "It's hard," says Campbell, "not to feel old interviewing the first party leader born in the Eighties. Swinson takes the helm at an important moment in our political history. If she is daunted, it doesn't show."



Anthony LOYD

Runaway teenager Shamima Begum prompted fury in the right-wing press when she sought to return to the UK after travelling to Syria to join Isis. *GQ* contributor Anthony Loyd reflected on the extreme hostility she faced. "I am not often surprised by how humans behave," says Loyd. "Yet the brutish reaction to her story in the UK came as a shock."



Jeanne YANG & Annie JAGGER

Stylists Jeanne Yang (left) and Annie Jagger dressed this month's cover stars, Christian Bale and Matt Damon, respectively, in a racing-themed shoot that channelled the actors' new film, *Le Mans '66*. "We tried to match the elegance of the vintage cars in the styling," says Yang. "Christian is quite casual in his daily life, but looks very sharp in a tailored suit." Jagger adds, "It's thrilling to dress Matt for a magazine, but the real adrenaline kicked in when I got a ride in a vintage Shelby Cobra!"

Sue WEBSTER

In this month's *Details*, artist Sue Webster revisits a fraught youth made more bearable by a post-punk icon. "I was ill as a teenager," says Webster, "and spent time in a psychiatric hospital. I've tried, over the years, to come to terms with what happened to me. The easiest way I found to do so was to disguise it through my obsession with Siouxsie And The Banshees, using their music as a means of guiding me through life and by adopting Siouxsie Sioux herself as my surrogate mother."



Daphne BUGLER

Daphne Bugler joined *GQ* as Social Media Assistant just in time for the 2019 Men Of The Year Awards and as *GQ.co.uk* continues to grow following the launch of *GQ Hype*. "The awards were a highlight of my time here," says Bugler. "Seeing Nicole Kidman on the red carpet and ushering Richard Madden was an extraordinary way to mark six weeks here."



Zak MAOUI

GQ Junior Style Editor Zak Maoui oversaw preparations for this year's *GQ* Grooming Awards, the definitive annual celebration of the best shaving, hairstyling, moisturising, texturing and cleansing products on the market. "The Grooming Awards requires a mammoth six months of preparation," says Maoui, "and the end result is definitely worth it." **GQ**

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GQ DETAILS

From emerging trends at the **FRONTIER OF FASHION** to every **KEY TALKING POINT** in art, tech, taste and politics, this month's big gains are all in the **DETAILS**... Edited by **Charlie Burton**

Phoebe Waller-Bridge
and Andrew Scott

David and Victoria
Beckham and
Nicole Kidman

Maya Jama

Iggy Pop and
Debbie Harry

Kylie Minogue

The Kingdom Choir

Stormzy and
Adwoa Aboah

MEN OF THE YEAR 2019

MORE THAN 1,000 PEOPLE MADE THEIR WAY TO LONDON'S SOUTH BANK FOR OUR 22ND ANNUAL AWARDS PARTY. SEE HOW IT ALL UNFOLDED ON GQ.CO.UK AND BY READING ON... **PAGE 40-50**

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David Beckham

GQ Editor's Special Award

Dylan Jones: "Twenty years ago this winner helped secure the Treble as a member of Manchester United's Class Of '92, but he was already well on his way to iconic status. This is a man who would go on to make 115 appearances for England, more than 50 as captain and have trophy-winning spells at Real Madrid, Paris Saint-Germain and LA Galaxy. His personal style has set trends for more than two decades and his ongoing fashion projects rarely put a foot wrong. No wonder he's been on *GQ*'s cover eleven times!"

"He is also launching a new Major League Soccer franchise, Inter Miami CF, and continues to work for charities, including Unicef, through his own 7 Fund. He is also incredibly helpful both to myself and Caroline Rush at the British Fashion Council in his role as an ambassador. For his ongoing projects in fashion, football and philanthropy, we commend the player who changed the game for everyone. Ladies and gentlemen, David Beckham."

David Beckham: "I have a few thank yous to make. First of all, to Dylan and the *GQ* team. I first met Dylan 20 years ago and *GQ* has been a big part of my life for so many years - the fact that I've done eleven covers, the fact that Dylan and his team believed in everything that we did, the fact that I actually did one of my first shoots with *GQ*. I was playing for Manchester United and I decided to do a shoot with David LaChapelle in very tight jean shorts and a lot of baby oil. That was my real first shoot, but *GQ* really believed in that and I'm really thankful that they did because they pushed me into making the decision to do that shoot. Every team

needs a great leader and Dylan is a great leader for *GQ*. He's an amazing ambassador for British men's fashion and the role he plays is incredible.

"When I speak about the David LaChapelle shoot, I also look back at the last 20 years. My wife has been blamed for a lot of my outfits, but I can honestly say that, actually, it was all me. And at the end, I got made an ambassador and a president of the British Fashion Council, so I must have been doing something right.

"Thank you to Elton, to Kim, dear friends, and to Anna for the support that you have given me. I've known Elton longer than I've known my wife and he's an incredible person.

"The British Fashion Council: I got brought on to be an ambassador a year ago and it's one of my proudest moments, because I think that to be able to make a real difference with the great talent that we have in this country is a real honour. So, Caroline, Dylan, thank you so much for giving me the honour.

"They made me ambassador for Unicef almost 20 years ago now; to be partners and an ambassador of an organisation that does so much for so many children around the world who need help and need love, it really makes me proud.

"I've been part of many great teams throughout my career and that's continued in my business life as well. I have a lot of my team here tonight and I want to thank you for the commitment, the loyalty, the hard work. You make it very easy for me to come into work every - well, almost every - day.

"I was England captain for quite a few years and it was one of the proudest things



GQ

GOSSIP!

Post-red carpet, Stormzy slipped into LV pool slides and rocked them - with socks - for the rest of the night.

MEN OF THE YEAR 2019

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I've ever done.

I know what it means to this country

when our sporting heroes do something great or we win games and progress in tournaments. We've been able to go through this year and see some great performances and I look out into this audience and see the friends, the people that I admire. The Lionesses, the cricket team, we salute you, because you give us joy. You change the feeling of the nation when you

win games and tonight is a night that you should really celebrate: it's about performing at the highest level and you've done that this summer.

"I'm very honoured and humbled to receive this award. I don't know exactly what I've done to receive it. I've been part of this industry and the *GQ* world for a long time, but tonight is about everyone out there, everyone enjoying themselves.

"Lastly, I would like to thank my wife, children and family, because we all need the support of our family."

#GQ Awards

How social media chronicled the night

8:34am 3 September

@MayaJama

GQ Awards tonight and I'm so sorry in advance. "She's doing the most!" Twitter is really gonna be pressed when they

finally realise I have been and will be serving multiple looks for life. No I will not rest 🥰❤️. Happy Tuesday x

4:51pm 3 September

@george_ezra

Hello, everyone, I hope you all had an amazing summer! You may have noticed I've been quiet the last few months. I've

been enjoying time at home with family and friends... and perfecting my blue steel in aid of tonight's GQ Awards.

5:51pm 3 September

@GordonRamsay

So proud and excited to be serving up some of our iconic @GordonRamsayGRR dishes from the past 21 years at tonight's GQ Men Of The Year.

George Ezra

GQ Live Act Of The Year

Winnie Harlow:

"Seven Brit Award nominations, a UK No1 single, two UK No1 albums and an uncanny ability to write massive singalong anthems mean that, even at 26, this winner sits at the very pinnacle of the music industry. One of the most successful

British artists working today, his songs are all across the radio and his live tours sell out arenas across the UK. Everyone, GQ's Live Act Of The Year, George Ezra!"

George Ezra: "I love the fact that I've won this for performance and

live music, because I love performing and I love live music. We're coming to the end of two years of touring and performing one album and it's been an incredible and a beautiful experience for me to be a part of. This is a lovely way to end it all. It means the world."



The 1975

GQ Beats By Dr Dre Band

Charli XCX: "This winner is a band whose willingness to speak out about issues that matter to them is matched only by their ability to produce hit after hit. Their most recent album reached No1; their upcoming album made headlines by featuring a speech by Greta Thunberg. Ladies and gentlemen, the incredible 1975."

The 1975: "This is very kind. We normally use these platforms to say something, but we're here alongside New Order, Iggy, Debbie Harry... and we're humbled. I will say one thing: since collaborating with Greta, I suppose we revealed our politics. And the amount of shit we've seen her get, it makes me realise people still care about art. Keep making art that is didactic and meaningful and fight the power."



Richard Madden

GQ Hugo Boss Most Stylish Man

Rita Ora: "This award goes to a man who can rock a tunic as well as a tux. He was previously known as the worst wedding guest ever in *Game Of Thrones*, but this year began being mentioned as the next 007 as he starred in the smash-hit TV show *Bodyguard*, which also bagged him a Golden Globe for Best Actor."

"Most recently, he looked effortlessly dapper in *Rocketman* as John Reid, the ruthless manager behind Sir Elton John's early success and the singer's one-time lover. Ladies and gentlemen, the hot Scot with the lot, the Hugo Boss Most Stylish Man, my friend Richard Madden."

Richard Madden:

"Thank you, Rita. My friends will find it most amusing that I've won this award, one I don't really think I deserve."

"Actors mostly spend their lives wearing other people's clothes and so it really is other people who should take the credit for this tonight."

"Thank you to Hugo Boss for this gorgeous tux and thank you to Gareth Scourfield, my stylist, who finds many ways to cloak all of my insecurities."

"For the next few months, I'll be wearing mostly a superhero costume, so not much chance of winning again next year, I fear. Thank you, GQ. This is a very kind honour."

From top: Jodie Harsh; Gary Kemp and Lauren Barber; Isaac Carew; Gordon and Tana Ramsay



Photographs Darren Gerrish; Getty Images; James Mason

7:07pm 3 September

@piersmorgan

Posing for GQ Men Of The Year Awards limo selfie inbound before things turn ugly. (For Celia, not me.) #GQMOTY2019 #GQAwards

7:09pm 3 September

@RealSirTomJones

Suited and booted!

7:43pm 3 September

@kylieiminogue

#DateNight #GQAwards



9:01pm 3 September

@jamaledwards

@BritishGQ Boss mode... We Move! #SelfBelief #GQMOTY #GQAwards

10:31pm 3 September

@piersmorgan

I don't normally fraternise with Australians on the eve of an Ashes Test match but made an exception for the delightful Ms Kidman. #GQAwards



GQ
BRITISH
MEN
OF THE YEAR
2019

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The Lionesses

GQ Inspiration Of The Year



Gabby Logan: “Our next winners might not have captured the World Cup, but I think it’s fair to say their exploits captivated a nation. They reached a second successive semifinal and in the process united a nation, breaking glass ceilings along the way, resolute in defence and marauding in attack. They had an incredible run, winning every single game on their way to their semifinal, reaching 28 million people in the UK, including the biggest live audience of this year – 11.7m – for the semifinal, a match that they eventually lost by the narrowest of margins and some cruel VAR decisions as well. Of course, they lost to the reigning champions, USA, who were incredible as well. They returned home, nonetheless, as heroes. Women’s football was finally just seen as football.”

“We had so much fun in France this summer. I hope you enjoyed them too. The GQ Inspiration Of The Year are the marvellous Lionesses.”

Jill Scott: “Thanks so much for this award. We had a ball in France, obviously. Pardon the pun there. Obviously, we’re devastated not to make the final, but we really do feel like we’ve taken women’s football to the next level and with your continued support we’re obviously looking forward to the future. So thank you very much.”



Ai Weiwei

GQ Maddox Gallery Artist

Russell Tovey: “Our next winner needs little introduction, having made his name in 2010 by filling this very room with 100m tiny porcelain sunflower seeds. The largest-ever

exhibition of his work in Europe, *Where Is The Revolution?*, closed in Düsseldorf two days ago and showcased why he’s the most important artist working today. “He has determined

focus on the most important issues currently facing us: from Chinese state oppression to the worldwide refugee crisis; it should come as no surprise that he is currently one of the leading voices supporting the protests in Hong Kong. Ladies and gentlemen, the Maddox Gallery Artist Of The Year, Ai Weiwei.”

Ai Weiwei: “Thank you so much. My heart and mind go to Hong Kong – if you still remember Hong Kong. Just a few days ago, a lady in Hong Kong lost her eyes because of the brutality of the police. Please think about Hong Kong. This is such an honour.”



The host

MICHAEL SHEEN

“They haven’t put me on the cover of *GQ* yet, but that’s OK. I know that Dylan is probably just waiting for their special ‘abs’ edition.”

“Boris can’t be with us here this evening. He was invited but then I contacted the Queen and asked her to prorogue his invite.”

“I did offer to do the whole show as **Tony Blair**, but I’m a **method actor** and that would have meant paying **Tony Blair’s after-dinner fee**, which even the **global power** that is **GQ** can’t afford.”

“If you’re doing a speech, please try to be like a woman in a Quentin Tarantino film and say as few words as possible.”

“Many thanks to **George Ezra** for being here and giving us such a wonderful performance. What a voice. It’s so deep and reverberating I’m surprised they haven’t tried to use him for fracking.”



The England One Day Cricket Team

GQ Sportsmen Of The Year

Greg James: “Cool! Nice to be here. Thanks for putting me on after Kylie Minogue and Patrick Stewart. This is a really tough gig! And now I’ve got to talk about cricket, just to bring the mood down even more. I’ve given it away... I shouldn’t have done that.”

“As a lifelong cricket fan, however, it’s always exciting when my favourite sport gets the recognition it deserves in the wider world and captures the imagination of the country. For those of us who love the game, we spend most of our lives trying to explain to other people why it’s the best in the world and people go, ‘Oh, but how can it be a draw after five days?’ Oh, fuck off! But one afternoon in July, eleven legends changed the perception of that sport forever and put cricket on the front pages and created icons that will make youngsters go, ‘I want to be like that player.’ Even we didn’t know the rules of the super-over, the diehard fans! “But it happened.”

Somehow, by the barest of margins, England clinched the men’s World Cup for the first time ever. It was one of the biggest games of one-day cricket in history and does deserve a round of applause. The GQ Sportsmen Of The Year, the England Men’s One Day Cricket Team. And here to collect their award is the captain, Eoin Morgan.”

Eoin Morgan: “On behalf of the team I’d like to thank GQ for honouring us tonight with such a special award. Our journey over the last four years has been remarkable and to be able to share it this year with absolutely everybody really has made all that hard work worthwhile. “Tonight, however, I’d like to thank some people who have been so important to our success over the years: our wives, partners, families and the greatest fans on the planet, our supporters. For showing unquestionable belief and support over these last four years, thank you very much.”

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Nicole Kidman

GQ Actress Of The Year

Elle Fanning: “I’m really, really excited about presenting this award to someone who I love so much. When you hear the name of our next award recipient, you sit up a little straighter, take notice and prepare yourself to be moved. Virginia Woolf, the queen of Atlantis and a Parisian cabaret star are but a few of the diverse roles our next winner has brought to life since her film debut in 1983. Along with winning an Oscar for *The Hours*, she has two Emmys and four Golden Globes, including two wins for the same role: her wrenching portrayal of a domestic abuse survivor, Celeste, in HBO’s incredible *Big Little Lies*, which also crucially moved forward the conversation that *Me Too* began.

“I have been very fortunate to watch your fierce work ethic, your endless imagination and your kind spirit on two film sets. Nicole, I looked up to you before I ever even met you. Your honesty and unapologetic truth are what make you a role model to women everywhere. I am extremely lucky to have met you at the age that I am and extremely excited to give you this award tonight. I love you. *GQ*’s Actress Of The Year, there’s no one like you, Nicole Kidman!”

Nicole Kidman: “Thank you to the absolutely extraordinary Elle Fanning, who you will realise over the next few decades will be receiving this award time and time again. Thank you, *GQ*. It’s been a really, really wonderful year. To be at this stage of my life, being given the opportunities that I’m given, roles that are very complicated and diverse and being given the financing, is really, really special. To be acknowledged is even better because it creates more opportunities – not just for me, but for the generations to come.

“I’m incredibly proud to be part of a movement that is allowing women to take control of their destinies, far more than they were ever allowed to do. It is definitely just the beginning. To be able to produce and say at this stage of my life, ‘It’s not over. The future is bright for me too,’ is also really exciting. I so look forward to doing more work and to being able to say thank you to the United Kingdom for always supporting me professionally and personally. I know many of you in this room very, very well and I’m incredibly grateful for everything you’ve given me. And to share this stage with Kylie! She’s a true icon and an extraordinarily gorgeous human being.”

Andrew Scott

GQ Hugo Boss Standout Performance

Phoebe Waller-Bridge: “This man’s performance was a combustion of charisma, grace, nuance and complexity, culminating in a frankly staggering 162 per cent rise in religious pornography viewed in the UK. Not only is he, in my opinion, Britain’s most electric actor, he is also the kindest, most generous and exciting man anyone could hope to meet, work with or brush past at an awards ceremony. We’re lucky to have him and I am lucky to have been able to kneel before him. In recognition of 2019’s most incredible performance, please put your hands together and thank the Lord for the winner of the Hugo Boss Standout Performance, the priest, Andrew Scott!”

Andrew Scott: “Thank you to *GQ* and particularly to Teo [van den Broeke], my style advisor and a great friend of mine in the past year. I want to thank some women of the year, if that’s OK. First of all, my little sister, Hannah, is here with me this evening. She’s my best friend and I’m so pleased that she’s here to celebrate this with me. And Aisling [Bea], Roisin [Conaty] – come on, Ireland! I really want to thank Lindy King, my long-term friend and agent. She’s

been here all the time when I wasn’t at swanky dos such as this; she’s come to a lot of dodgy plays and she’s been there when I haven’t had any dodgy plays to even be in. So thank you, Lindy. I love you loads.

“One of the dodgy plays that she came to see was a play called *Roaring Trade* in 2008, where I met the effervescent Miss Phoebe Waller-Bridge. I’m so grateful to her because she is, of course, the reason that I’m standing here. Phoebe has been hailed as a great feminist and she is that, but to my mind she’s a great humanist. I think she, like all great artists, is incredibly inclusive – she wrote this male character with a huge amount of protectiveness and complexity and sensitivity.

“I’m so thrilled that the world has been able to see Phoebe’s qualities. She is an incredibly generous person. She’s just done a play tonight in the West End, so for her to come here and present this to me is amazing. I love the fact that *Fleabag* tells the story of people who come into our lives for a very brief amount of time, but they affect you forever. I really hope that our relationship continues for the rest of our lives, because I love you so much.”



10:54pm 3 September

@suzymenkesvogue

So sorry, David! I was gossiping to Victoria about your hols while you were waiting for her on the red carpet at *GQ* Men Of The Year Awards.

11:11pm 3 September

@SusannaReid100

Just as I awarded @RoryStewartUK *GQ* Politician Of The Year Award, he announces he has been deselected.

12:04am 4 September

@NaomiCampbell

Congratulations #kimjones. Blessed to give you Designer Of The Year Award. So deserved! @BritishGQ

9:58am 4 September

@erinococonnor

Captain of style, sport, speeches... extra love for honouring your lady, mum and your babies. @davidbeckham

1:39pm 4 September

@samsmith

Gorgeous night at @BritishGQ Men Of The Year Awards last night. I got to present my friend and one of

the most talented souls in the game @Santandave1 with his Breakthrough Award...

Best-dressed women



Winnie Harlow wearing Prada



Kylie Minogue wearing Kolchagov Barba



Adwoa Aboah wearing Gucci



Elle Fanning wearing Dolce & Gabbana



Charli XCX wearing Alessandra Rich



Nicole Kidman wearing Ralph & Russo



Maya Jama wearing Yousef Al Jasmi



Victoria Beckham wearing Victoria Beckham



Arizona Muse wearing Brunello Cucinelli



Jason Atherton, Jay Rutland and Jamie Redknapp



Rory Stewart

GQ Politician Of the Year

Susanna Reid: "Buckle up, everyone, because it looks like we're heading for a general election. While we've been sitting here tonight, a battle has been going on in parliament over what democracy actually is. The prime minister has lost a critical vote to MPs who are opposed to no deal and those MPs include our winner tonight. Picking a Politician Of The Year in the current climate is not easy and the winner has been selected not so much for what he has achieved but the manner in which he went about it."

"In the Tory leadership race, two men stood out. Both went to Eton, both went to Oxford, but only one led a campaign characterised by openness, a lonely defence of reason – some might say reality. He's a diplomat, a seasoned traveller, a bestselling writer, an award-winning documentarian. He may not be our prime minister, but he is GQ's Politician Of The Year: Rory Stewart."

Rory Stewart: "Thank you very much. This is probably the most embarrassing moment of my life, in a number of ways. Not only am I probably the least famous person to stand on the stage but also I was voting in the House Of Commons until about 25 minutes ago, so I thought I wasn't even going to be here. I had to leave the House Of Commons in my natty

tartan trousers, through a parade of photographers, having just rebelled against the government. I genuinely thought the most embarrassing moment in my political career came last week, when I had to try to ring my four-year-old son to say goodnight from a crack den in Islington, but tonight really beats it."

"Two very brief things before I step down from the stage: one is to give huge love to my wife, Shoshana, who is here this evening. Genuinely, the only reason that I had a brief moment when I almost became prime minister and almost beat Boris [Johnson] was thanks to Shoshana, who worked to make that whole thing happen before promptly disappearing to Afghanistan, which she just returned from this week. And secondly, to say a huge thank you to GQ. Politics is at an all-time low at the moment and it is great that you continue to take an interest in it. We have a lot of work to do to regain anybody's trust."

"This is a special evening in many ways, because when I voted against the government I heard that my whip had been removed and I'm not going to be able to stand as a member of parliament because Boris has decided he doesn't want me in the party. So I'm very proud to take the award as Politician Of The Year on the evening on which I cease to be a politician."

MEN OF THE YEAR 2019

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Best-dressed men



Oliver Cheshire wearing Dolce & Gabbana



David Beckham wearing Tom Ford



Richard Madden wearing Boss



Andrew Scott wearing Dior



Stormzy wearing Dior



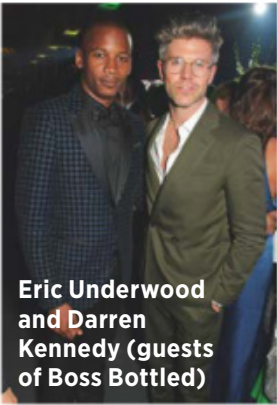
Taron Egerton wearing Boss



Ingo Wilts and Stephan Born



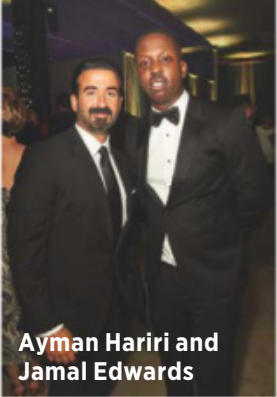
Konan and Krept



Eric Underwood and Darren Kennedy (guests of Boss Bottled)



New Order



Ayman Hariri and Jamal Edwards



Kylie Minogue

GQ Icon

Sir Tom Jones: “I could say a lot about this lady, because she’s a very dear friend of mine, but in order to get it correct I will read this card. To describe our next winner as an Icon is almost an understatement. She first became known to us as Charlene on *Neighbours* and since then has become a global pop phenomenon, selling more than 80 million records. This summer, 14 years after ill health forced her to cancel a headline performance at Glastonbury, the princess of pop realised a monumental moment she thought would never happen, when she drew a crowd of 100,000 people to the Pyramid Stage. Tonight, we salute one of pop’s great titans, the utterly incredible Miss Kylie Minogue!”

Kylie Minogue: “Thank you so much, everyone, Sir Tom. Look at him, doesn’t he look amazing? *GQ*, Dylan, thank you so, so much. Just the mention of ill health – I hadn’t thought about that, but I have someone from my medical team

[here] from all those years ago and we’ve become such good friends. That just got my heart racing, [thinking] about being here and what it means to have people you can depend on.

“There are so many icons and legends in the room tonight. Iggy [Pop], it was a pleasure to meet you and give you a cuddle. And we know what that takes: it takes hard work; it takes determination. You have to work through the tears and the pain, but you can’t do any of that without the people who love you and support you, the people you can celebrate something such as Glastonbury with, but who are also there when you’re missing Glastonbury. So I would like to thank all of the people in my life who helped me to take home a beautiful award such as this, especially a certain Welshman. Sorry, Tom. There’s another one. Paul [Solomons], thank you so much for providing such beautiful graphics tonight and being the one who’s there for me now. Thank you so much.”

2:49pm 4 September

@kylieiminogue
So lovely to see the @RealSirTomJones last night. Thanks for presenting me with my hardware!

3:04pm 4 September

@stephenfry
[@Eoin16] I was honoured to sit beside you. I hope my endless excitement didn’t put you off your food...

4:59pm 4 September

@caitlinmoran
It was my great joy to present @GretaThunberg’s Game Changer Of The Year Award

at last night’s *GQ* Awards. I would turn up anywhere and do anything for her. She is a proper, iconic hero.

#GQ Awards
How social media chronicled the night



Iggy Pop

GQ Lifetime Achievement Award

Debbie Harry: “It’s so nice to be here. Coincidentally, I picked up a *New Yorker* magazine as I was leaving for the airport to travel to London for the *GQ* Awards. Later, I started flipping through the pages of the 2 September issue, featuring the ‘Just A Modern Guy’ article, and there he was: squeezing a tit, naked to the waist, looking dangerous as ever, those seriously challenging piercing eyes shooting a look at the camera and anyone who would dare to face him. Around his neck was draped a thick white bicycle chain which completed his ensemble, his wild, shoulder-length hair flipping around in the breeze – a breeze most likely caused by

the uniquely famous flailing moves he’s known for.

“That’s one of his more public personae. I’ve seen other sides to him. Regrettably, nothing extremely intimate, just work-related and collaborations on his first solo tour. He introduced Blondie. We recorded the *Red Hot + Blue* track ‘Well Did You Evah!’ And we did a Paco Rabanne perfume ad.

“More recently, I was very moved by an appearance Iggy made for Tibet House Benefit at Carnegie Hall in New York City. He had written a poem about and to his parents, in which he revealed another side of his complexity, a range of talented sensitivity that tells a great deal about his generous nature.

“You realise how important Jimmy Osterberg, alias Iggy Pop, is to my own life and career, but mostly important to the ongoing evolution and history of rock’n’roll. This is about recognition, about artistry, about revolutionary thinking, about stepping out of the box, out of the safety zone and flying without a net. The winner of *GQ*’s Lifetime Achievement Award – a true son of rock’n’roll – the crown prince of punk, the one and only Iggy Pop!”

Iggy Pop: “Hey, hey, hey. Thank you, pretty Debbie. And thank you, *GQ*. Thanks to the UK for everything you’ve done for me in my life. Thanks to all of the beautiful people. *Ciao!*”

What they ate

MENU BY GORDON RAMSAY

Canapés

Parmesan taco with creamed Little Wallop goats’ cheese and damson jam

Wild mushroom and roquefort croque monsieur with black truffle mayonnaise

Tea-smoked lamb, pea mousseline, English feta and mint butter on toast

Lobster taco with sweet chili salsa and coriander

Cod, salmon and vermouth velouté fish pie

Dinner

Starters

Dorset crab, Granny Smith apple, lovage, sorrel and radish (from Pétrus)

Heirloom tomato, Tahitian vanilla and dashi (from Restaurant Gordon Ramsay)

Mains

Signature beef Wellington, red wine jus and mashed potato (from Savoy Grill)

Spelt risotto and seasonal mushrooms (from Restaurant Gordon Ramsay)

Dessert

Grand Cru 75 per cent chocolate coffee, Madeira and cocoa nibs (from Restaurant Gordon Ramsay)



Ian McKellen

GQ Legend

Stephen Fry: “I’m in the lucky position of presenting this award to a man of such greatness of heart, spirit, wisdom and talent that he’s more than a national treasure; he’s closer to being a public monument. I think he should have railings erected around him so we can all gaze upwards into his wise, lined face. The greatest classical actor of his generation, he’s also to millions who have never seen Shakespeare or Chekhov the hero of their childhoods as, with all respect to JK Rowling, he’s surely the greatest wizard of them all, not to mention the most magnetic villain in comic book history.

“He has bestridden for more than 55 years the world like a colossus. But, more importantly, with his unexampled courage, honesty, passion and authenticity, he has helped the lives of LGBTQ+ people in Britain and beyond. He was foundational in creating Stonewall, an institution that did more than any other to turn Britain round from a frozen, homophobic throwback into a country where people like me could get married.

“Our hero turned 80 this year, but with his one-man stage show in the West End and a certain film adaptation of *Cats* ready to litter, he shows no sign of slowing. I know him as Serena, a nickname I gave him after he became ‘Sir’ in 1991, but you know him as the one, the only, Sir Ian McKellen.”

Ian McKellen: “Stephen, adorable Stephen. Thank you, Dylan and *GQ*, for this honour. I’ve just been to The Proms. It seems to be the heart of what’s best about this country. The people who have paid least get to be closest to the action and the people who have paid most have to sit at the back. That seems to me a sort of Britain that I would rather like.

“We’re in the middle of such a dreadful mess that is pitching us against each other. Our disagreements somehow never seem to be resolved, at least not by our representatives. I’d just like to report that travelling around to more than 80 theatres up and down Scotland and England, Wales and Ireland, the people in our country laugh at the same things. They are moved by the same ideas and the idea of being together in an enclosed place, celebrating a story being told, is still very popular. If that is true, then let’s hope the stories that are being told will have a lasting impression on our minds, rather than politics that are so fleeting.”

MEN OF THE YEAR 2019

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GOSSIP!

Who was the Beckham clan especially excited to meet on the night? After dinner they all made a beeline to one woman: Phoebe Waller-Bridge.



Taron Egerton

GQ Actor Of The Year

Bernie Taupin: “GQ Awards, huh? All about style. I’m not sure if it was George Michael or Mark Twain who said ‘Clothes make the man,’ so I’m here with good news. Taron Egerton not only looks really good in clothes, he also checks off every box next to the requirements necessary for an induction into my academy of cool.

“I’ve been around a lot of actors and musicians and there’s a narcissism that at times goes hand-in-hand with those professions. But not this guy. I haven’t known him that long, but due to him inhabiting the character of a dear friend of mine, we’ve been pleasantly thrown into each other’s orbit. I could go deep and get into a lot of bro love, but let’s check some of those boxes.

“He’s being honoured here tonight because he’s an extraordinarily gifted actor. He’s proved that and no doubt will go on to prove that he is indeed a Rocketman, because his career’s only going to go up. He has a seamless ability to slip into all manner of emotions with 100 per cent believability, a gift of great talent that I predict will prove him to be one of the most extraordinary actors of his generation.

“Now, I don’t want to sound like a best man at a wedding here, but he’s also incredibly genuine, warm and a deep, good-hearted soul. Let me tell you that when I first met him, I definitely felt the charisma Richter scale tip in his direction. But then, finally, there’s the cool thing and that’s the icing on the cake. I recently lost a very good friend of mine, Peter Fonda, so let me tell you: I know all about cool. Taron wears a T-shirt like a young Brando; he has that endearing cockiness of a McQueen; the vulnerability of

a James Dean; and he’s got that Newman twinkle in his eye that, let’s face it, even gets grown men a little girly. His diploma is assured in my academy of cool. I love this guy. He’s worth crossing the pond for. Ladies and gentlemen, Taron Egerton.”

Taron Egerton: “That might be quite a lot to live up to. Thank you, Dylan Jones and everyone at GQ, for this wonderful award. I’d also like to thank the Brown Dirt Cowboy himself, Mr Bernie Taupin, for presenting me with this. Also, I want to thank Gavin Bond, who is an amazing photographer and a GQ stalwart and who shot my first fashion cover earlier this year. It meant a lot more to me than I let on, so thank you.

“When I was 17, I auditioned for drama school with ‘Your Song’ and I never dreamed that 13 years later I would be playing Elton John, much less winning an award for it, so thank you. It’s truly wonderful to be here. And finally, the only other person that I really want to thank is my friend Dexter Fletcher. I love you as a director, but, more importantly, I love you as a friend and family. Let’s do more, mate.”



What they drank

Berry Bros & Rudd
Good Ordinary
Claret 2017

Berry Bros & Rudd
White Burgundy 2018

Haig Club cocktails

HOT

Haig Clubman,
Fever-Tree Indian
Tonic, fresh orange

Haig Clubman Espresso Martini

Haig Clubman, crème
de cacao, cold brew
coffee, organic honey

Haig Clubman & Fever-Tree Spiced Orange Ginger Ale

Haig Clubman,
Fever-Tree Spiced
Orange Ginger Ale,
fresh orange

Haig Clubman New Old Fashioned

Haig Clubman,
sweet vermouth,
orange bitters

Cîroc cocktails

Cîroc Mule

Cîroc Vodka,
Fever-Tree Ginger
Beer, lime

Cîroc & Elderflower

Cîroc Vodka,
Fever-Tree Elderflower
Tonic Water



James Ellroy

GQ Writer Of The Year

Sir Patrick Stewart: “I love this event. Rubbing shoulders with those who have inspired and led me and whom I have adored but never been face-to-face with. Tonight, all of us have been upstaged, because Dr Phillip Lee MP crossed the floor of the House Of Commons.

“Now, the winner of our next award – for four decades has produced defining works of American crime literature. His LA Quartet is considered one of the greatest works of detective noir and this year he published the second of four planned prequels, entitled *This Storm*, another masterstroke in the author’s dark, sleazy rampage through US history. One of the most exciting literary stylists in the English language, our Writer Of The Year, Mr James Ellroy!”

James Ellroy: “[*Howls!*] I’ve put a spell on you! You ain’t nobody’s audience but mine! I come full circle, America to Britain and back again tonight. Here’s what happened: I was at Alfred A Knopf, my American publisher, and the prime minister at the time comes walking toward me. He’s also a Knopf author too. I said, ‘Hello, Mr Prime Minister.’ And Blair said, ‘Call me Tony.’ It was the single greatest, coolest moment of my life and I have been an Anglophile ever since.

“Put down that electric guitar. Put down that phone. Put down all conceptual art except the written word as is exemplified by the magazine: the ultimate art form that blends up-to-the-moment topicality and good, hard, venerable, profound work. GQ is king of American and British magazines. I am thrilled to be here as a published author of William Heinemann. I’m here to thank my great colleagues Jason Arthur and Kate McQuaid, Susan Sandon. Also, GQ, Dylan Jones, thank you, sir, for having me here. The Wylie Agency, Andrew Wylie, Tracy Bohan, god bless you all. This is a fucking award! [*Howls!*]”



MEN OF THE YEAR 2019

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GOSSIP!

New Order's performance was not only a highlight of the night but, according to frontman Bernard Sumner, it was also the unofficial end of their tour.

Stormzy

GQ Haig Club Solo Artist

Adwoa Aboah: "This is a person who has achieved incredible things. Not only has he written some of the best music of his generation and gone down in Glastonbury history with an iconic performance, but he's someone who constantly uses a platform to make actual change in our society. Branching out into education, publishing and fashion, showing his community and fans that anything is possible, he is authentic, cool and unapologetically himself. *GQ's* Haig Club Solo Artist, Stormzy."

Stormzy: "What's happening, guys? I won this award [before] - it might not have been this one, but I was 'GQ Man Of The Year 2017' - and it's always an honour. For me, growing up, *GQ* was the top dollar. To be one of the Men Of The Year, especially as an artist in my chosen craft, is an honour. My whole Merky team, I love you guys. I've got an incredible team who hold me down and make sure that I'm able to be the creative person that I am. To *GQ*, Dylan Jones, thank you so much. This is an honour. 'GQ Man Of The Year.' Come on!"

Kim Jones

GQ Designer Of The Year

Naomi Campbell: "Just one collection is all it took for Dior's men's artistic director to make his mark on the maison. He's been named five times at the British Fashion Awards, but it's for this Englishman's role in a French return to form that makes him *GQ's* Designer Of The Year. He's my inspiration and I'm very blessed to call him my friend. Please welcome, ladies and gentlemen, Kim Jones."

Kim Jones: "Thank you, Dylan Jones and everyone at *GQ*. I'd like to thank Pietro Beccari, Alexandre Arnault and all the people I work with for this. It's for them as well."



MEN OF THE YEAR 2019

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Tales from the tabloids

DAILY MAIL

"Former Tory leadership candidate Rory Stewart had to deny having stepped down as an MP last night after joking he had 'ceased to be a politician'. Mr Stewart's quip at the *GQ* Men Of The Year Awards led to rumours that he had quit after it was shared on social media."

METRO

"Charli XCX is suffering from loneliness after admitting she tried to ruin 'one of the most important relationships in my life'. Pop's party animal, who was in great company at last night's *GQ* Men Of The Year Awards, says she will spill on her torment in new album *Charli*."

DAILY EXPRESS

"Sir Tom Jones enters into talks with producers who want to turn his rags-to-riches life story into a film. 'They're talking about it now,' he said. 'They're trying to find out who would play me.'"

THE MIRROR

"Dancing along the red carpet, Stormzy showed no sign of any awkwardness about bumping into ex-girlfriend Maya Jama, after the couple split last month. He wasted no time in chatting up the event's cloakroom attendants, chivalrously offering to fetch them a drink."

Dave

GQ Vero Breakthrough Music Act



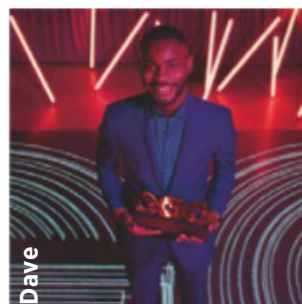
Sam Smith: "Thank you for having me tonight. You all look amazing. I can't believe Nicole Kidman is in front of me. Dream come true! This year, one clear voice cut through in British rap music. His debut album, *Psychodrama*, was a statement of intent, taking on politics, violent youth crime and mental health. It debuted at No1 and got five stars across the board, with the *Guardian* calling it 'The boldest and best British rap album in a generation' and the NME simply calling it 'A masterpiece' - which it is. At 21 years old - I cannot believe you're 21 years old, bro - this is only the beginning for you. The winner of *GQ's* Vero Breakthrough Music Act is the incredible Dave."

Dave: "I want to say thank you to my friends, family and team, everyone that's stood behind me in what's been an incredible year. I want to thank God. It's been amazing. Thank you to *GQ* for the honour. I want to say a shout-out to the Netflix team and everyone that's working on *Top Boy*. Thank you, guys, for believing in me. I hope to be here again on this stage, whether it's as a musician, as an actor, as a sportsperson, I don't know, but I love you guys."



VIDEO BOOTH

Winners, presenters and guests took full advantage of our exclusive video booth. Built by the magicians at Odelay Films, it shot footage of our stars using a 180-degree arcing camera rig and custom-made LED floor. See the results on our social channels...



The gifts

Gift bags worth more than £250 were received by 850 guests



Elemis Superfood Facial Wash from Amazon Beauty; Fiber styling wax by American Crew; Original Moisturizer by Bulldog; gourmet sweets by Candy Kittens; Daily Superfoliant by Dermalogica; date and Himalayan pink salt bar by Doisy & Dam; The LA Quartet by James Ellroy; Genie Live Soda by Genie Living Drinks; razor, stand and voucher by Gillette; Hydrogel Masks by Gold Collagen; Shampoo Bar by Grüm; Clubman whisky 70cl by Haig Club; Purifying Deep Conditioner by Hask; Wild Cat Hair Clay or Sports & Social Fibre by Johnny's Chop Shop; body shaving gel and stick by Nivea Men; Advanced Toothpaste by Regenerate; Kind To Skin Micellar Cleansing Water and 5-Minute Reset Hydrogel Mask by Simple; sparkling water by S Pellegrino; Gold Dust Lip Therapy by Vaseline; steel water bottle, carry kit and 12-pack Nero Microdrink by Waterdrop.

This year's GQ winners' and presenters' gift bags, worth more than £19,000 and £18,000 respectively, were received by 42 guests

JetFuel Travel Fatigue Food Supplements by 15th Degree; Celestial Black Diamond Eye Mask by 111Skin; Buongiorno diffuser by Acqua Di Parma; grooming gift voucher by Adam; L'Homme skin and energy supplements by Aime; cotton towel by Amara; The Best Of Male Grooming set from Amazon Beauty; Digital Detox Face Mist by Amly; Juno Metallics cabin bag by Antler; CBD oil set by Apothem Labs; La Potion Infinie by Argentum; The Dopp Kit and The Luggage Tag by Away; sandalwood and ginger lip balm by Bali Balm; face masks by Bandito; three-class package by Barry's Bootcamp; Powerbeats Pro by Beats By Dr Dre; Original Beautyblenders by Beautyblender; Re-Activating Body Serum by Björk & Berries; coffee pods by Blue Goose; Luminizing Black Charcoal Mask by Boscia; Grooming Crème by Bumble And Bumble; Revolutionary Instant Magic Facial Dry Sheet Mask by Charlotte Tilbury; Maximum Hydrator Eye and Maximum Hydrator by Clinique For Men; thermal cup by Corkcicle; soaps by Cosmydor; one year's worth of coffee pods by Cru Kafe; All Day Long moisturiser

by Dr David Jack; balm by Dr Paw Paw; Moringa Cleansing Balm and Protect & Prime SPF30 by Emma Hardie; Great 8 moisturiser by Elizabeth Arden; Signature Electrical Workout by FaceGym; Love To Detox Face Scrub and Love To Nourish Face Nutrition by Feed Your Skin; Tri-Balm by Frances Prescott; Soothing Cleansing Cream by Gallinée; Genie Live Soda selection box by Genie Living Drinks; Moisturetrip moisturiser by Glamglow; GQ Drives; Clubman whisky 70cl by Haig Club; Hydra 5 Gel by Herbal Essentials; teeth whitening kit by HiSmile; deodorant and moisturiser by Horace; The Everything Sleekster Chocolate Gift Box by Hotel Chocolat; Boss Bottled Absolute or Boss The Scent For Her Absolute, cashmere scarf (for winners) and Ocean Edition Chronograph 1513705 or Twilight 1502463 by Hugo Boss; luggage tag by Initially London; Cellular Water Gel by Institut Esthederm; Self-Tanning Water by Isle Of Paradise; one-year membership (for winners) by The Ivy Club; Face Buff by Jack Black; Revitalising Eye Gel by Kennedy & Co; Velvet Texture Clay by Larry King;

Vitalité Champagne by Laurent-Perrier; Dr Vali membership with treatments by LMS Wellness; gift voucher by Lucky Cat; anti-ageing facial oil by Lumity; David Yarrow book by Maddox Gallery; Feed The Beard beard and face oil by Majo Medicine; one hour and 20 minutes of any spa treatment by Mandarin Oriental; Foot Hygiene Cream by Margaret Dabbs; classic black notebook by Moleskine; The Champ Dry Shampoo by Monat; Sea Salt Spray by Murdock London; sheer lipstick by Nars; Zeus Pomade and Hades Matte Paste by The Natural Barber Co; Frankincense Intense Eye Cream by Neal's Yard Remedies; subscription box by Neat Nutrition; dinner for four at No Fifty Cheyne; Whisky & Water Bath & Shower Gel by Noble Isle; oxblood passport zip folio by Not-Another-Bill; Refining Facial Polisher by Omorovicza; one-year membership by Orangetheory Fitness; Peppermint, Tea Tree, Eucalyptus Face Wash by The Organic Pharmacy; FS1 Face Scrub by Patricks; Sonicare toothbrush and Gold Premium Whitening voucher by Philips; voucher by PrivateFly; Proluxe curling wand and Graphite

Series G4 trimmer by Remington; Vitalité Energizing Hydration Mist by Révive; Vitamin C Face Soufflé by Rodial; one night in a Grand Premier Suite by Rosewood Hotels; two-night stay at The Royal Atlantis; Hair Repair by Sachajuan; sleep mask by Slip; Wafer notebook by Smythson; glass bottle by Squireme; Vitamin C Skin Renew Cleansing Oil or Vitamin B3 Energising Face Wash by Super Facialist; bottle and S'well Eats food container by S'well; Plum Shot Giftset by Tom Dixon; Label M Matt Paste by Toni & Guy; Summer Goddess Shimmering Body Oil and Eucalyptus, Bergamot And Black Pepper Body Wash by Tropic; CBD Tanning Water by Utan; Membership by Velocity Black; Antioxidant Turmeric Booster and Intense Facial Mask by Verso; Porter Mug by W&P; Lismore Essence Red Wine Goblets by Waterford; extension lead by Watt Watt; overnight stay at The Westbury; two £75 journeys with Wheely; Active Repair Copper Peptide Cream by Wildsmith Skin; Mister XU Menu plus sommelier choice of wine by XU Teahouse & Restaurant; Killa patches by ZitSticka.



Table gift
Boss Bottled (100ml)

The night in numbers

£1,434,530
Total value of all the winners', presenters' and guests' goodie bags

380
Number of Laurent Perrier Champagne bottles consumed

650
Bottles of Berry Bros & Rudd wines served

175m
Length of the red carpet

250
Number of table plan changes in final 48 hours

919
Invitations issued for the awards

GQ would like to thank Gordon Ramsay, Tate Modern and Tate Entertaining, Volvo, Virgin Atlantic, The Savoy, Corinthia Hotel London, The Dorchester, James Williams, Timebased Events and Odelay Films. **GQ**



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Story by **Teo van den Broeke**
Photograph by **Mitch Payne**



Bag by **Gucci**, £1,420. gucci.com



Bag by **Burberry**, £990. burberry.com



Bag by **Michael Kors**, £450. michaelkors.co.uk

Although you may think you'd only need a minuscule bag for a naughty night in the country – a laptop-size carrier, for instance (how much storage space does a man really need?) – the reality is that by the time you've packed a change of shoes, a washbag, some reading material and, of course, a change of boxers, you're well into holdall territory. Enter the new breed of mini mini-break holdalls, designed expressly for 24 hours elsewhere. For the best, look to Gucci, Burberry or Michael Kors and don't be afraid to go heavy on the monograms: it's only for one night, after all.

Shirt by **Boss**, £99. boss.com



The groupset
SRAM's Force eTap provides precise wireless electronic gear-shifting and powerful hydraulic braking.

The wheels
Use 700c wheels (pictured) for speed, but switch to the smaller 650b to fit knobblier tyres.

The frame
A downtube protector prevents damage from stones thrown up by gravel roads.

ADVENTURE racing is the HOTTEST thing in CYCLING

And it has spawned a whole new kind of bike

Story by **Andrew Diprose**



Recently, cycling has got more extreme. Events such as the Dirty Kanza (a 200-mile run on the rough gravel roads of Kansas) and the Transcontinental Race (an unsupported European ultra-distance ride that runs at a saddle sore-inducing 2,500 miles) are presenting increasing numbers of competitors with whole new sets of challenges – and, importantly, taking cyclists off car-choked roads to explore rough-and-ready routes.

The movement has given rise to a new genre of ride: top-end brands such as Open and 3T are producing gravel bikes that are all about speed. And now, Cervélo, best known for its coveted road frames, is getting in on the game too. The Áspero (Spanish for “rough”) is based around a stiff, full-carbon frame for efficient power transfer (scientist for “speed”) with a geometry that virtually mirrors a racing bike (“more speed”). A “trail-mixer” adjusts the position of the front wheel, there’s the option to run two wheel sizes – 650b or road-standard 700c – and also a choice between either slick or knobbly tyres. It’s a ridiculously tuneable ride.

While some adventure frames have practical mounts for racks and mud guards, the Áspero shuns these for a clean “aero” look. You wouldn’t tow a caravan with a Bugatti, right?

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TUDOR

Is Joaquin Phoenix's Joker the first 'incel' satire?



You'll laugh.
You'll cry.
You'll WIN
Best Picture

Typically subversive and disturbingly affecting, Joaquin Phoenix's star turn as the Clown Prince Of Crime could be the first superhero flick to take top billing at the Oscars

Grimy, menacing, slathered in white face paint and teetering on the edge of sanity: could *Joker* be the first superhero film to claim the Best Picture Oscar? Joaquin Phoenix lost 24kg to star in Todd Phillips' pitch-black character study, which traces the Batman arch villain to his origins as a failed comedian whose belittlement and humiliation leads him to unleash extreme violence on Gotham City. A morass of paranoia and depravity, some have suggested the film depicts a brand of violence too closely allied with American incel culture to be palatable. What rot: on that basis you'd never watch *Fight Club*. *Joker* won Venice International Film Festival's Golden Lion because it's a brutal but nuanced satire of our troubled times. Don't take our word for it – make your own mind up now that the film is out this month. And don't forget to smile. **Thomas Barrie** OUT NOW.

The HONG KONG protestors are NOT going away

And that's more complicated than you think, says Tony Parsons

The clock was always ticking for Hong Kong. In Beijing in the mid-Nineties they had an actual clock, the Hong Kong Countdown Clock in Tiananmen Square, a massive thing 16 metres high and nearly ten metres wide, erected between two pillars on the side of the China National Museum. In dazzling red numbers it measured the years, months, days and seconds until 1 July 1997, when the sun would finally set on the last outpost of the British Empire and Hong Kong would *huigui* (return) to China. Long before the Union Jack came down on a rainy summer's night in 1997, the clock was ticking for Hong Kong.

The island of Hong Kong was claimed by the British at the end of the First Opium War in 1842, after vigorous gunboat diplomacy won the Empire the right to sell opium from India to the Chinese people, against the wishes of their rulers. But it was in 1898, when the British took a 99-year lease on the New Territories, which includes the mainland area across the water from Hong Kong island itself, that Hong Kong became a borrowed place living on borrowed time.

How unimaginably distant 1997 must have seemed to those freebooting sons of empire! But, as Margaret Thatcher understood, Hong Kong Island would never be sustainable without access to the clean water supplied from the New Territories. So from the dying days of the 19th century, the time was running down to 30 June 1997 and the end of British rule.

And now the clock is ticking down to what many Hongkongers believe is an even more

significant date: 2047, the final deadline for a way of life, the end of the 50 years of "one country, two systems" devised by Deng Xiaoping and Margaret Thatcher in the Eighties, which vowed to respect Hong Kong's "rights, freedoms and lifestyle" for half a century after the handover.

How unimaginably distant 2047 must have seemed to Deng and Thatcher back then. But now we are already almost halfway through

not work either. The Hong Kong police began to adopt the vicious intimidation tactics used against the *gilets jaunes* in Paris by the French riot police, aiming rubber bullets directly at the eyes of protestors.

And still the demonstrations grew.

Protests that began over a proposed bill that would have enabled extradition from Hong Kong to mainland China swiftly escalated into something far more – a move-

ment that, over and above all else, dreams that Hong Kong will remain Hong Kong forever. The violence escalated daily as tactics evolved on both sides. The black-shirted pro-democracy crowds appeared in multiple locations at once – "Be like water," advised Bruce Lee, Hong Kong's most famous son – while the police massively ramped up the rough stuff, firing tear gas and rubber bullets at point-blank range into terrified crowds.

Rumours abound that

some police were imported from the mainland, where the pro-democracy protestors are despised as spoilt brats who enjoy freedoms unknown in mainland China. And at the heart of the conflict is a dilemma for both sides.

Hong Kong is China – a "Special Administrative Region" but unequivocally part of the People's Republic. Nevertheless, Hong Kong calls itself and thinks of itself as "Asia's World City" and resists the notion that after 2047 – or long before – it will become just another Chinese city. And so the People's Republic Of China has an existential problem when it comes to Hong Kong.

After all, how do you ask people to be less free?



Since 1997, 'one country, two systems' has evolved into 'one city, two sides'

"one country, two systems" and the Hong Kong teenagers who wiped tear gas from their eyes during the protests will only be in early middle age in 2047.

For today, Hong Kong reels from something that no 19th-century merchant or 20th-century politician ever saw coming. Namely, a generation of young Hongkongers, many of them not even born in 1997, who have never heard the clock ticking for Hong Kong and who refuse to hear it now.

Hong Kong's riot police used rubber bullets, tear gas and pepper spray in their attempts to control months of pro-democracy riots. It did not work. In Yuen Long, cops stood aside while Triad thugs attacked protestors with bats, steel bars and bamboo staves. That did

The pro-democracy protests across Hong Kong had been overwhelmingly peaceful, until this summer when, on the 22nd anniversary of the handover to China, protestors kicked in the windows of Hong Kong's parliament. Once inside they flew the Union Jack and Hong Kong's colonial flag, defaced symbols of Hong Kong and generally smashed the place up. Nothing seemed more likely to enrage Beijing and guarantee a Communist crackdown. Ultimately, these were pro-democracy protests in a country that has never been a democracy. President Xi Jinping cannot afford to allow Hong Kong (population: 7.4 million) to destabilise mainland China (population: 1.4 billion). And yet the soldiers stayed in their barracks.

You do not see the People's Liberation Army (PLA) in Hong Kong, but they are always there, residing in Stanley Fort on the south side of the island in barracks that were originally built for the British armed forces. In August, as pro-democracy protests escalated, the PLA released a video of armed soldiers in helmets and body armour training to break up riots. "All consequences are at your own risk," warned a soldier.

It felt like a final warning. And yet still the soldiers stayed in their barracks, even when all flights had been cancelled at Hong Kong airport because those gleaming terminals were full of teenagers in black shirts, some of them carrying signs that read "Stop shooting eyes", some of them wearing patches over their own and all willing to risk life, limb and liberty for their Hong Kong.

Almost 30 years ago, on my first trip to Hong Kong, I met a smiling son of Newcastle, a criminal lawyer and t'ai chi man, who is still my friend all these years later, because such is the nature of friendships forged in Hong Kong. And years before the handover to China he told me that there was one song he could not stop playing, "Roadhouse Blues" by The Doors, because there was a line – "The future's uncertain and the end is always near" – that was exactly what it was like to live in Hong Kong and build a life there and love that special place and know that it was all going to go.

Even then, back when the steak and kidney pies were piping hot at the Hong Kong Club and the Tsingtao was cold and we enjoyed the last swaggering years of colonial splendour, you could feel time running out.

In those golden years Hong Kong was the most exciting destination on the planet. You knew this place was going to be special as you came into land at Kai Tak, the old airport and the most dangerous runway in the developed world, where pilots had to make a

45-degrees turn at an altitude of 500 feet and then fly in between skyscrapers. Nowhere made the blood pump like Hong Kong. In the Hong Kong nights you felt the last spasm of 155 years of colonial privilege. But even as we reeled in bars such as Hot Gossip and China City you knew it would never last. Borrowed place, borrowed time, borrowed dance floor.

But if you were a *gweilo* (white ghost) who loved Hong Kong, how could you resent the Chinese having their century in the sun? Victoria Peak, the most exclusive neighbourhood on Hong Kong island, had not allowed Chinese to live there until 1947, allegedly to safeguard European communities from the bubonic plague. But now the empire was done. Nothing symbolised that the age of the *gweilo* was drawing to an end like Hong Kong being handed over to China, the economic superpower of tomorrow.

What would the future look like when this monument to unfettered capitalism was absorbed into Communist China? Nobody

Hong Kong is an existential problem for China. How do you ask people to be less free?

knew. When my friend had "Roadhouse Blues" on repeat it was only a year since the tanks had rolled into Tiananmen Square in 1989. Among the foreigners there were nerves that Hong Kong's future contained the PLA. But when the first PLA vehicles rolled down Jockey Club Road in 1997 the residents came out to cheer them like they were a liberating army.

Most people expected Hong Kong to change overnight after the handover. And it didn't. For years it has felt like Beijing was playing the long game – prepared to wait a full 50 years before absorbing Hong Kong into its bloodstream. But now Hong Kong is witnessing something that was never dreamed about in the run-up to 1997, a new generation who do not kowtow to either London or Beijing.

"People of my generation fretted about 1997 incessantly during the two decades leading up to the return of Hong Kong to China," wrote Alex Lo in the *South China Morning Post*. "But we were practical. We feared the Communists and we knew we needed to be careful. If you fear monsters, the last thing you want to do is provoke them. How different our millennials are!

Their idealism is admirable, their fearlessness breathtaking."

Lo's generation learned Mandarin Chinese – Hongkongers speak Cantonese – brushed up their English language skills and, if they could afford it, relocated to Canada, Australia, the US or the UK, or at least got the passport.

They were wary, pragmatic and scared. Here is the generation gap between Hongkongers of the past and the youth of today – these teenagers who faced the tear gas and rubber bullets every weekend and who inspired middle-aged civil servants, lawyers, aviation workers and housewives to join their pro-democracy movement. It is not true they have no fear, because to have a rubber bullet fired at your face is to know real terror. But they fear something more than being blinded: the loss of freedom.

Almost 30 years ago, on a sleepy Sunday night in Hong Kong, when my new friends were all at home preparing for the working week and nursing their hangovers, I wandered through the lonely corridors of the Regent Hotel, looking for the greatest view of the greatest skyline in the world. I followed the sound of clinking glasses and found a hall where a reception was being thrown by the Vancouver Property Exhibition for locals with the means to make their escape. The rich could always run. Way back when, and today, the expats could always go home – or to Singapore or Tokyo if the Home Counties had lost their appeal – while the affluent locals could emigrate or plan an escape route if things fell apart. But some people never left and some people never will. Because there is nowhere else to go.

For most of its history, Hong Kong's future was theoretical, impossibly distant, full of almost sci-fi dates decided by politicians and merchants who would be dead long before that faraway day dawned.

It is not like that for these children in the street.

Hong Kong is China. That is a problem for the pro-democracy protestors, but it is also a problem for Beijing. Because even if they come down hard – and in Beijing today there is much talk about "the iron fist" and "acts of terrorism" – they will not go away. And for them, what happens in the years before and after 2047 is not theory. It is their lives.

Yes, Hong Kong is China. Nobody can deny it. But for the generation who protested in the streets, unborn when Deng and Thatcher decided their future, Hong Kong is something more. Hong Kong is home.

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Story by **Bobby Palmer**



Huel founder
Julian Hearn

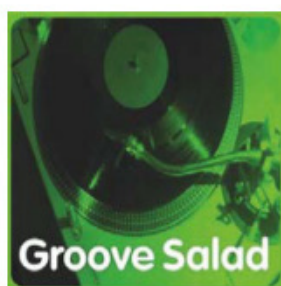
Julian Hearn is the founder of Huel, the meal replacement drink that the company bills as the “future of food”. Initially treated with suspicion, Huel has since made more than 40 million sales across 80 countries, turning over £40m in 2018 alone. Here's how he structures his routine to get things done...



08:00

Log your sleep

“When we were a start-up, the late nights and early mornings could get a bit much. I wore an Oura ring to monitor my sleep and my variable heart rate. I'm now trying to get a good-quality six to eight hours a night.”



09:30

Plug in

“When I get to work, putting headphones on helps me focus. I've used a station called SomaFM for years – the channel I listen to is called ‘Groove Salad’. It's all ambient, chill-out music. I reckon it makes me 20 per cent more productive.”

10:30

Put down the pen

“Try to think through all the permutations of a project before writing anything down. You can think really fast, whereas writing, drawing and making is much slower. It's like being a chess player – try to think through the next six or seven moves before making one.”



12:00

Have a liquid lunch

“I probably haven't had a lunch break in four years. Breakfast and lunch in the working week are not typically social occasions – I want to crack on, so I'll have Huel for breakfast and lunch. I use the powder version and it takes me 15 seconds to make.”

14:00

Meet on your feet

“We've got stand-up tables around the office for meetings. When you're standing, you don't want to stay there for an hour. You get to the point, get it done and move on. No waffle.”



15:00

Work up a sweat

“There's a gym at work and a PT who comes in twice a week. He does HIIT sessions in mini groups – but there's about 70 people at Huel now, so he can't fit us all into lunchtime.”



17:00

Jump on a call

“We've got teams in LA, New York, Berlin, Birmingham and London, but I try to avoid travelling. All of our meeting rooms have Zoom. You can't beat meeting somebody and shaking their hand, but the time it takes to get to those places is dead time.”

17:30

Don't stick around

“Typically, I leave work around 5.30pm or 6pm. I don't encourage anybody to do crazy hours. We're not in sprint mode any more, we're in marathon mode.”



18:30

Clear your head

“People talk about meditation but, for me, walking the dog is my one quiet time when I don't get any distractions. I'll try to do an hour after dinner, so it's a good amount of exercise. If I don't do that, I don't feel quite right.”



20:00

Engage your ears

“I find books very monotone, so podcasts have been a godsend. If I think a book is interesting, I'll google the author's name and see if they've ever done a podcast. Typically, an author can summarise a 300-page book in 15 or 20 minutes.”



22:30

Switch off, sleep better

“I won't use my phone 30 minutes before I go to bed. That means I'll set my alarm half an hour before, so I don't have to turn my phone on and get zapped with a light. I set my alarm based on what time I go to bed so I get enough sleep. And if I go to bed later, I'll get up later.”





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Brilliant sound your way



The ANATOMY of a BLOCKBUSTER fragrance

There are some fragrances that come to define the era in which they are released. For my generation (I'm probably giving too much away here) it was a tie between L'Eau D'Issey by Issey Miyake and Le Male by Jean Paul Gaultier. So potent was the hold of these two scents over the UK's pheromone-drenched young men in the late (OK, early) noughties, that if you were to walk around any provincial high street on a Saturday you'd almost certainly have been confronted with a wall of one, swiftly followed by a bash on the nose by the other.

Though both are still popular today, the 2019 throne belongs to one fragrance and one alone: Sauvage by Dior. Since it was released in 2015 – with gravel-throated, desert-traversing anti-heartthrob Johnny Depp as its face – Sauvage has overtaken Chanel's Coco Mademoiselle as the UK's biggest-selling scent. It's an extraordinary feat, particularly given the women's scent market in this country is 50 per cent larger than the men's. What's more, Sauvage has achieved its success on the back of an extraordinarily simple cylindrical bottle, a name derived from an older Dior fragrance (Eau Sauvage, which was released in 1966) and against the backdrop of a tricky fiscal climate.

So how has Dior's Wild West-inspired wildcard fared so well? And what's the secret of its success? According to Dior's in-house perfumer, François Demachy, it's all down to the juice. "It's a combination of something a little bit classical and something very strong," he tells me in his office, just off Paris' Champs-Élysées, which is full to bursting with spider-scrawled flacons of tester perfumes. "Some of the raw materials I used are very strong. The Ambroxan note, for instance. It's fresh at the beginning, but the balance is quite nice, even if the aggression of

Dior's Sauvage has, in the space of just four years, become the UK's bestselling fragrance. Here, our Style And Grooming Director investigates the extraordinary success story behind the scent of the decade

Edited by **Teo van den Broeke**
Illustration by **Marcin Wolski**

the amber note is really direct. There are a lot of facets to it – some spicy notes, some aromatic fresh notes – so the balance works well."

That Ambroxan note is in fact a synthetic re-creation of ambergris – an ultra-rare, naturally occurring ingredient with an outlandish provenance. "Ambergris is the stomach rejection of a sperm whale," Demachy tells me with a smile. "The whales eat a lot of squid and the squid's beaks are very sharp. The whale's stomach then secretes a mucus that coats the beak in layer upon layer, until the whale vomits it up. The ambergris then follows the currents of the ocean for many, many years until it lands on the coast. We usually find it in Chile or on the Australian coast. It's been used in perfume for more than 2,000 years and it gives depth and something strange." Naturally, Demachy has some real ambergris on his desk to show me and he's not wrong about the strangeness. Not entirely dissimilar to the scent of a sweaty armpit or the nape of someone's neck after exercise, it's almost animalistic in its appeal. Elsewhere in the fragrance, notes of sweet vanilla absolute and fresh bergamot provide a sense of balance.

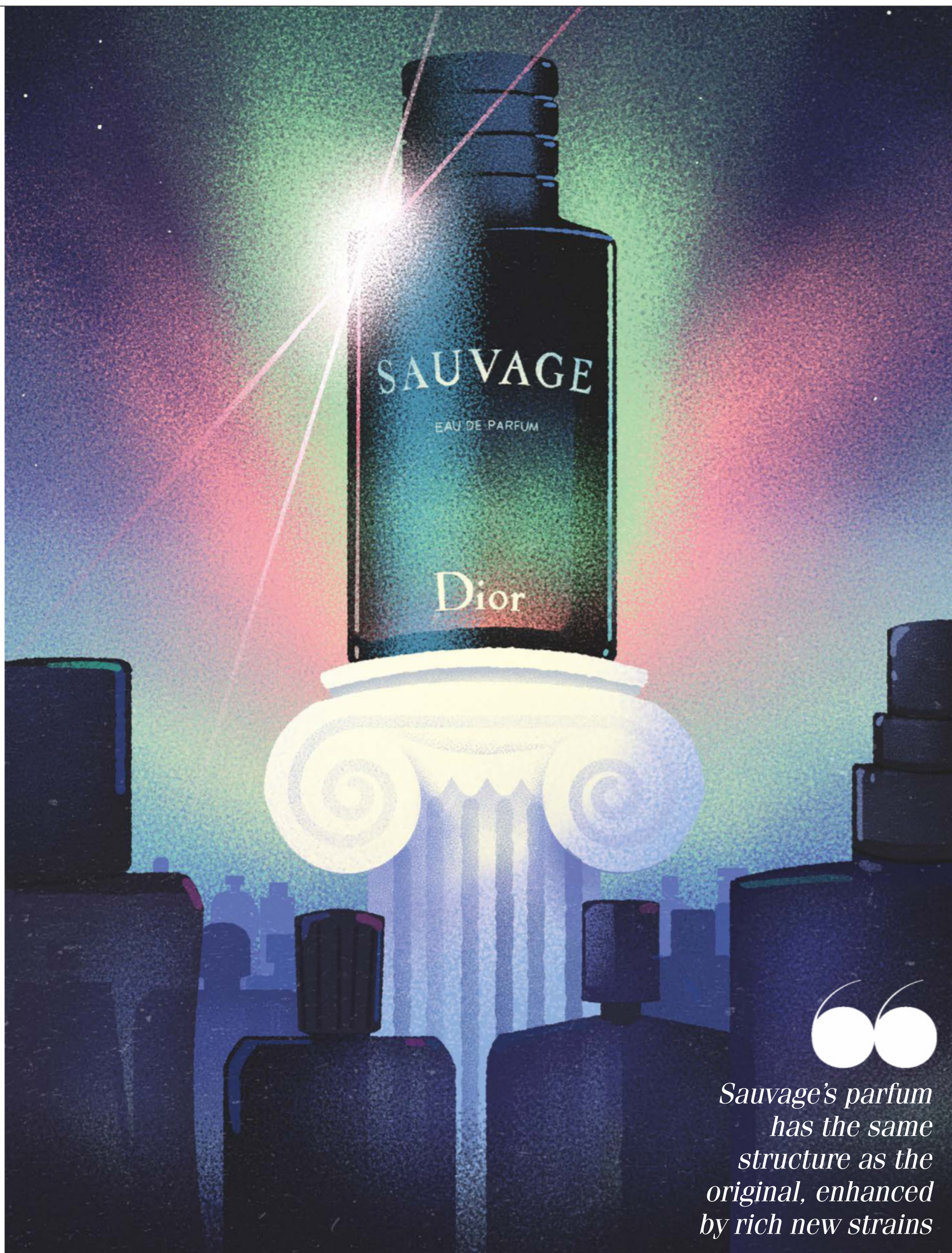
What I'm really keen to know, however, is why Sauvage works so well for the British market. Does Demachy consider the kind of notes different countries prefer when concocting a fragrance? "Looking at a country's cooking is important," he says. "If you think

of a perfume for China, for instance, it could help you achieve the correct balance between sugar and salt. You might use more ginger or consider the way Chinese people mix flowers in their teas," he says. "When it comes to what British people like, my stepmother is English so I knew for a long time about mint sauce, for instance. To mix mint sauce with meat is something that helps me consider the way British people mix spices and there are a lot of spices in Sauvage."

Sauvage's new parfum iteration contains much the same structure as the original, only enhanced with the addition of rich strains such as dry amber, which has a sage-inspired (sadly, no mint) aspect to evoke "the smoke of ancestral ceremonies". There's also a leather accord and smooth sandalwood. "As the eau de toilette and the eau de parfum were already quite strong, it was difficult to make them stronger," says Demachy. "So I just wanted to change up the balance and to add some stronger notes, some extra base notes and fewer top notes."

The resulting scent is a dense, sexy neck-coater perfect for the winter months, when we'll no doubt be eating plenty of roast lamb. But the big question is whether it will continue the extraordinary success the Sauvage franchise has already experienced. According to Mia Collins, head of beauty at Harrods, it most definitely will. "It's an exquisite scent that takes all those smelling it on a fabulous journey," she tells me. "The fresh and captivating top notes give way to a warm, sexy, enigmatic and sophisticated base. Part of what makes it so enduringly successful is that it seems to tap into so many different tribes and zeitgeists."

DIOR SAUVAGE PARFUM, £104 FOR 100ML. DIOR.COM



*Sauvage's parfum
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California start-up Zero Labs
is rebooting the Ford Bronco

How much do we LOVE this car?

Only completely. Introducing the zero-emissions Ford Bronco resto-mod that's the gutsy, angular Sixties throwback for 21st-century silicon rangers



Despite never being officially sold in the UK, the combination of its simple surfaces, bulletproof mechanicals and supporting role in countless period US TV shows has given the original late-Sixties Ford Bronco universal appeal. Riding the ever-evolving “resto-mod” trend, Californian start-up Zero Labs will future-proof 150 of these classics, updating the last-century motive hardware with a 70kWh lithium-ion battery and electric drivetrain. That’s the equivalent of 369bhp, with a claimed range of 190 miles. Unusually for an electric vehicle, it runs a manual gearbox and those body panels are made of carbon fibre with bamboo inside. Just as Quentin Tarantino’s *Once Upon A Time In... Hollywood* is a counterfactual fairy tale, so Zero Labs’ Bronco is the ultimate in guilt-free, old-style Malibu cool. Oof. **Jason Barlow**

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THE KOOPLES

BARBARA PALVIN & DYLAN SPROUSE

A building from the other side

ZAHA HADID may have passed away, but her career has merely entered a new phase. She left behind almost **50 UNFINISHED PROJECTS** – as many as were built while she was alive – that are due to be realised posthumously over the coming decade. The latest? The Opus. Situated in the architectural playground that is Dubai, this 93-metre-high hotel-slash-office – with floating base and asymmetrical void – manages to upstage even the Emirates' other outlandish structures. **CB**

THE OPUS OPENS IN 2020. AL A'AMAL STREET, BUSINESS BAY, DUBAI. ZAHA-HADID.COM





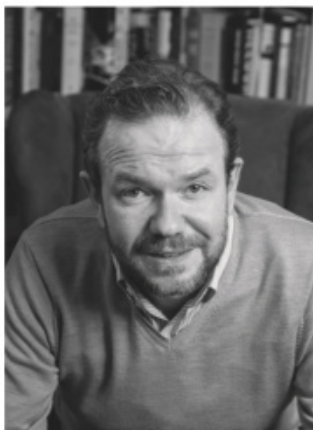
Michael Owen

Goal specialist? Specialist in turning up at your club (be it Real Madrid, Newcastle or Manchester United), barely playing any football, barely scoring any goals and taking an extortionate salary in the process. Shearer hates him. Shearer is correct.



Brendan O'Carroll

Mrs Brown's Boys is the worst thing since we left Eden and first knew pain. You haven't created the comedy of the common man, Brendan, you've made the comedy version of ischemic heart disease. Just because it's popular doesn't mean it's any good.



James O'Brien

Sure, the LBC host's politics might (for the most part) be sympathetic – and for that reason you may think you like him – but his condescension is enough to make a liberal join a Trump rally.



Antony Gormley

The man might, in the eyes of some, be the nation's artist laureate, primarily for his *Event Horizon* exhibition of 2007, which saw London filled with cast-iron and fibreglass Gormley-alikes. But consider, for a moment, the grade of Messiah complex an artist must possess to fill the capital with images of himself.



Joe Wicks

May we refer you to his catchphrases? ("Guilty!")



Emma Thompson

Is it worth taking a gas-guzzling flight from LA to address Extinction Rebellion at their Oxford Circus sit-in? If you're Emma Thompson, apparently the answer is yes.



Jacob Rees-Mogg

Not really. He has always been quite awful.

The 21 people who seem LIKEABLE... but who it's OK to LOATH

They're funny! They're smart! They're... nice! Nope, that's exactly what they want you to think. There's a whole tribe of obliging public figures who have cultivated a halo of likeability. But sit back and ask yourself: truly, deep down, do you *like* them? Us neither, actually...

Story by **Thomas Barrie, Charlie Burton, Jonathan Heaf, Stuart McGurk and Teo van den Broeke**



Larry Page and Sergey Brin

Antitrust fines of £7 billion since 2017; rampant spread of fake news; employee walkouts over sexual harassment. Whatever happened to Google's motto "Don't be evil"?



Wes Anderson

The Anderson idiom was charming the first few times, but apathy, smoking and a vintage soundtrack are not substitutes for characterisation. Frankly, too arch for his own good.



Dan Walker

The BBC's hardcore Christian manages the rare feat of being both boring (see: face) and controversial (thinks God is personally steering his BBC career).



Sajid Javid

Meh.



Greg O'Shea

AKA the guy who won *Love Island* only to dump his girlfriend and cowinner by text. O'Shea, we salute your determination to squander any affection the public might once have had for you.



Joe Sugg

Spare us.



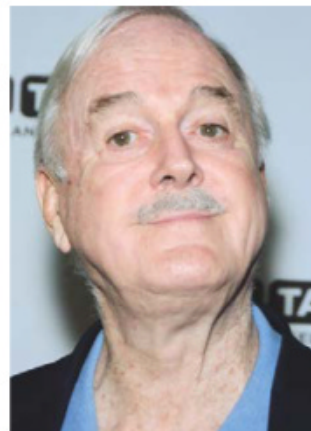
Josh Widdicombe

Hilarious. Original. Compelling. Just some of the words we'd never say about professionally awkward Josh Widdicombe. He can be found on TV panel shows, on which he has the appearance of someone who's stumbled through the wrong door into the studio and hopes that by laughing at other people's jokes he will be mistaken for a comedian.



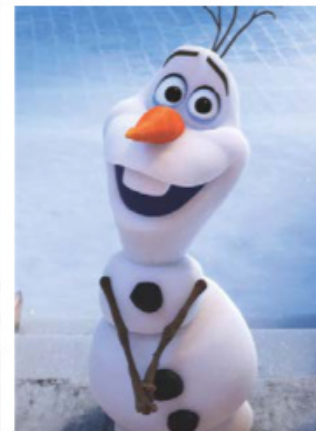
Jesus

For not sorting out the stage-four bin fire that is the world right now.



John Cleese

From his early Monty Python days to the glory years of *Fawlty Towers*, John Cleese has become something of a national treasure. None of which diminishes the fact that not only is he an unnecessarily vocal supporter of the ultra-Leave campaign, but also famously denounced London as "not an English city any more". Nice.



Olaf, the snowman from *Frozen*

Although on screen this blubbing animated snow cone is emblematic of the innocent love and childhood joy shared by the *Frozen* sisters, what he (it?) actually represents (for grown-ups) is the cold, dark heart of Disney's merchandising department.



Shami Chakrabarti

Remember when Chakrabarti was considered the epitome of fairness and social justice before she torched her career on a Corbyn funeral pyre by seemingly white-washing Labour's endemic anti-Semitism with an investigation most failed states would have considered "a bit ropery"? Nope, neither do we.



Chuka Umunna

OK, technically we don't hate Umunna, but only because there's not enough to hate. Where do you start? His... er... what opinions does he have again? His stance on... what does he stand for again? Last year we liked you. This year we don't. That's life.



Will Ferrell

Only joking. He's the loveliest man on earth.



The Face, covered by Siouxsie Sioux, kept by Sue Webster since 1982

When I left home, my dad gathered together all of my belongings and distributed them between three cardboard boxes that were waiting for me by the front door – all three standing to attention with “Sue” written on the outside in black marker pen. My life was parcelled up and waiting to journey with me from its humble beginnings at my home in Leicester to its grand tour of the lonely, dangerously heated rooms of my student life in Nottingham. Then, when the big move south finally came, the boxes had a room of their own, where they would eventually be unpacked.

As an artist who made a career from using found objects, I collect and I scavenge and I held on to those three tattered boxes because I knew that they had within them a truth that one day would be called upon.

My father had divided their contents into three categories. “Schoolwork”: drawing books and rough sketches of gurning faces for paintings I never completed; black-and-white, hand-printed photographs of old people with wrinkled skin, full of definition,

OBJECTS FOUND, LIVES REMEMBERED, NO1

ARTIST Sue Webster reflects on her teenage OBSESSION with the Ice QUEEN of PUNK

curated in a plastic folder for a photography exam I never took.

“Personal items”: an empty bottle of Sanatogen Tonic Wine; half-empty pill packets (nitrazepam, sertraline, citalopram); diaries from 1984 to 86, jam-packed with explicated thoughts and ideas and demonstrating a weakness for boys; photographs of when I was younger and happier; and letters, lots of letters, many from my elder sister, Karen, who kept me updated with amusing daily accounts of teenage life back in Leicester, reminding me of a life I was missing out on while I was in a child psychiatric unit, away from my family and friends. Who’s doing what to who, who’s getting into trouble, who’s getting beaten up, who’s grounded and not allowed out: “Simon Reynolds asks when you’ll be coming home; Richard Stanton sends you his love, but Paul Fowkes says he can’t go out with you until you get better in the head; I hate the world and I’ve just taken four aspirins to try to kill myself but as you can see I’m still alive; Toyah Willcox is coming to De Montfort Hall and you can come with me if you get out by then; Caroline says she can do your hair like Hazel O’Connor in *Breaking Glass* once she’s had a bit of training from college.”

Then there was the third box, which contained all things relating to the teenage obsession that dragged me kicking and screaming throughout my adolescence: Siouxsie And The Banshees. Siouxsie Sioux, with killer-heeled, thigh-length patent leather boots and Cleopatra-style make-up, was the surrogate mother I’d long been searching for. There was *The Scream*, *Kaleidoscope*, *Juju* and the gate-fold sleeve of *Join Hands*; the 7in singles of “Christine”, “Happy House” (and all the rest) still in their picture bags; concert tickets and coach passes dating back 30 years; posters with Blu Tack still attached to the corners; pages torn out of *Smash Hits*; immaculately kept covers of *NME*, *Melody Maker*, *Sounds*, *Record Mirror*,

Blitz and *ZigZag*; Siouxsie wearing a kimono on the cover of *The Face* in 1982 (left); newspaper clippings of concert reviews; my very own membership card for the Siouxsie And The Banshees fan club, The File; very rare bootleg cassette tapes of live concerts, some of which I’d seen (De Montfort Hall in 1979) and some I only dreamed of (London’s 100 Club in 1976).

A plastic bag contained much-

Inside box three were rare bootleg tapes of Siouxsie concerts, some of which I’d seen and some I only dreamed of

sought-after concert T-shirts held together by safety pins, not for the punk aesthetic but to retain their very existence. These T-shirts are now so old that I’ve lived long enough to see them come back into fashion and witness copies adorn small children hanging out at brunch time on the roof of Shoreditch House – a members’ club on a corner of a once forgotten foreign field that is forever England. Shoreditch: the only place I felt I could truly call my home, reborn through the risk and vision of a few fellow artists looking for an isolated village of their own, somewhere I have lived and loved long enough to witness the changing face of a place where the parents who now dress their children in mini leather jackets wouldn’t have wanted to park their SUVs a decade ago.

Somehow all this seems to have been a moment in someone else’s lifetime, a story only ever read about in books. Though now I’m not ashamed – I’m even proud – to admit that it is mine.

I WAS A TEENAGE BANSHEE (MY LIFE THROUGH SIOUXSIE AND THE BANSHEES) BY SUE WEBSTER (RIZZOLI, £40) IS OUT NOW.

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Naomie Harris was hand-delivered the script for the latest Bond film, *No Time To Die*, but it wasn't a studio runner or even the director who did the deed. For the latest in the ever-secretive franchise, the woman who plays Moneypenny was visited by none other than the legendary *Bond* producer herself, Barbara Broccoli.

So no men with briefcases handcuffed to their wrists?

"No, not quite that," says Harris, laughing. "It was the personal touch."

And so, straight after, she sat, read it in one go ("There was no putting it down, no stopping for anything") and decided two things: it was very good ("It's going to be fantastic") and it has huge twists.

"It's a tie-up of *Skyfall* and *Spectre*. But with massive, *massive* surprises that even had me like, 'Oh, wow!' So I think we're going to really shock people."

At the GQ Heroes summit in May, Harris had said, "The Bond of old, his days are numbered." Now she's read the script, has that proved to be the case in what might be Daniel Craig's last outing as 007? "I would say that he's reconnected with his heart. We're definitely seeing a Bond who's more in touch with his feelings and more open to falling in love."

The return of love interest Dr Madeleine Swann (Léa Seydoux) from 2015's *Spectre* is, therefore, no coincidence. As Harris adds, "At the end of *Spectre* there are women he gives his career up for: there's no more emotional attachment than that. It's just about moving with the times and recognising that women can no longer be seen as eye candy."

After being nominated for the Best Supporting Actress Oscar for *Moonlight*, Harris is now being offered more leads, hence this month's *Black And Blue*, in which she plays a police officer who witnesses an illegal killing by corrupt cops and goes on the run after recording it on her body cam.

"It's completely different," says the 43-year-old of the film offers she gets now. "I expected [*Moonlight*] to make a difference but not on the level it has. It's completely changed my career. It's changed how many offers I've got, the fee I can command, my standing in the industry, the respect I get given. It's huge. I wouldn't have been offered something of the exposure of *Black And Blue* before *Moonlight*."

Black And Blue is a thriller that tackles

the thorny question of police body cams. When I ask what surprised her about the issue, Harris says, "I think it's more what depressed me, actually, just the level of police brutality and abuses of power. I just found it all quite distressing and hugely shocking. It's really sad, but it's an amazing time that we live in, that people can record abuses of power on their phone and bring those people who would normally have got away with it to justice."

There's a line in the film in which Harris' character is upbraided by a senior cop: "Rookie, you think you're black? You think they're *your* people? They're not. You're *blue* now."

So, I wonder, as a black woman has Harris ever felt discriminated against by the police?

"Never, ever," she says firmly. In fact, almost the opposite: recently she had her car number plates stolen and after worrying about the trouble that was in the post ("They're probably currently being used in a bank robbery or something!") she drove without plates to her local dealership to get new ones. It wasn't long before the police stopped her.

"But they were just so sympathetic and understanding. Like, 'All right, love. No worries.' And it wasn't because they recognised me or anything like that. In my dealings with police I've found a great deal of humanity and people who really care – the kind of police officer that my character actually wants to be."

If empathy is an emotion she's fully in touch with, anger, she says, very much isn't. When she played Winnie Mandela in biopic *Mandela: Long Walk To Freedom*, she says, the most difficult thing to get her head around was the righteous rage that drove Winnie: "It's one of the things I'm really bad at. And I think that's why a lot of the characters I play are angry, because the one thing I try to avoid in my own life is anger."

She never blows her top? "I would say once every... between four to seven years."

In fact, says Harris, she's so lacking in anger that she recently took an anger management course in the hope of discovering some: "I had to try to get in touch with my anger, because sometimes you need it to show people where your boundaries are."

Still, going to anger management did present some problems. Namely: angry people. "Most people there had *real* anger issues. And I found it terrifying, because there I was trying to learn, trying to get in touch with my anger. But I hate it when people are angry. It really, really terrifies me. And there were all these very angry people!"

Naomie Harris says the next Bond film will blow your mind

Moonlight made her a capital-S Star. Now, she's taking the lead in police thriller *Black And Blue* and preparing to return as Moneypenny...

Story by **Stuart McGurk**

Photographed by **Elliott Wilcox**

BLACK AND BLUE IS OUT ON 25 OCTOBER.



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R E S P I R A TM

FINALLY, here comes BREXIT PUNK

This political moment has spawned a new aesthetic – and it's hitting hard

Story by **Dorian Lynskey**

What is the sound of Brexit Britain? What does that phrase even mean? Brexit is not just a fiendishly complicated political process, which, one way or another, will enter a new phase on 31 October; it is also a cultural mood, defined by unease and unravelling. You can see it in the scabrous collages of the artist Cold War Steve and you can hear it most potently in the music of the Bristol rock band Idles and the Northampton rapper Tyron Frampton, otherwise known as Slowthai. Their respective albums, *Joy As An Act Of Resistance* and *Nothing Great About Britain*, were both short-listed for this year's Mercury Prize and there's a strong chance that by the time you read this one of them will have won it. If someone 20 years hence wanted a sense of how it felt to live in Britain at the end of this incomprehensible decade, they would be well-served by these two albums.

If you were to group them together with records by Sleaford Mods and Slaves (who guest produce on Slowthai's album), you wouldn't exactly have a genre but you'd at least have a shared aesthetic: gritty, low-budget, bleakly funny, inspirationally defiant, loitering around the edge of collapse. Whether they use guitars or programmed beats, they are all punk in the sense that punk represented a desperation to be heard after years of being ignored.

The Good, The Bad & The Queen took the national temperature on last year's excellent *Merrie Land* but Damon Albarn, having been famous for almost 30 years, wrote from the poetic vantage point of a thoughtful observer. These younger artists patrol the precincts of urban Britain that gentrification hasn't touched – those interchangeable concrete strips of chippies, bookies, pawnbrokers, vape shops and empty premises with eviction notices in the windows. "I'm just wondering where the high street's gone," Idles frontman Joe Talbot sings on the perversely uplifting "I'm Scum".

These are not, in general, areas that voted to remain in the European Union. Slowthai's politics are heartfelt but hard to untangle. Unlike his hometown, he voted Remain but called a series of concerts the "Brexit Bandit" tour. He waves the Union Jack on stage but says that he could just as happily burn it. He told me earlier this year that the point of his album title is that Britain, as a nation, is not inherently great: its greatness stems from "the people, the communities, the small places that are forgotten. If we look at the people who voted to leave, it's all the places we forgot to look at." He featured residents of a Northampton housing estate on his album cover for the same reason that he

Slowthai burns with a desire to connect with people who feel as unseen as he once did

puts a wall of mirrors on stage when he performs: he wants ordinary people to see themselves. In concert, he is so concerned with talking to the audience and orchestrating mosh pits that he almost forgets to be the main attraction. He is a brilliant catastrophe, a manifestation of England's anarchic ID, a post-grime Johnny Rotten who loves more fiercely than he hates. He burns with a desire to connect with people who feel as unseen as he once did.

Idles offer a more militant brand of idealism and compassion. They play hardcore punk with a painfully soft centre (Talbot has called it "garagey blabbersmash"), celebrating human connections while railing against "the barren-hearted right" and destructive masculinity. At Glastonbury, where he sank to his knees, weeping with emotion, Talbot said, "For years we were told we were too old, too fat, too ugly,

too stupid. Now we're being told we're too good, too nice." It's their emotional sincerity and moral zeal that makes the explicitly anti-Brexit "Great" less effective than the gleeful pro-immigration anthem "Danny Nedelko" and gives their shows a desperate joy.

Another gripping recent album about Britain in crisis came from a band that had their heyday years before Talbot or Slowthai were born. This month marks the 40th anniversary of The Specials' self-titled debut, but 2019's *Encore* managed to transcend nostalgia and stake its claim to the present. Like many critics, I applauded the topicality of these songs about anxiety and division until I spoke to singer Terry Hall. "I think it's coincidental," he said, "because Britain has been in the shit every single year since 'Ghost Town'. The same stuff exists every single time. This is how we live."

Some kinds of shit are deeper than others but Hall has a point. The chilly ennui of songs such as "Ghost Town" and "Friday Night, Saturday Morning" didn't become irrelevant once the 1981 recession was over any more than Slowthai's hard-luck monologues depend on the existence of Brexit or food banks. The tidy narratives that segment Britain's recent history into good times and bad times obscure the extent to which things remain the same. Even at the giddy height of Britpop, there were bored young people knocking around neglected high streets, waiting for something to happen. When The Specials play "Blank Expression" or "Do Nothing" in 2019, the distance between Brexit Britain and punk Britain doesn't seem that great at all. Maybe it's just, well, Britain.

Only music can really express this paradoxical mess of anger, hope, confusion and dissent. When I consider all the novels, plays and TV dramas that have tried to nail the state we're in, none of them hit me quite like Slowthai croaking, "There's nothing great about the place we live in," even as he proves that there is.



Remainer rapper Slowthai comes from Northampton, where 60 per cent of voters backed Leave



Forget TikTok: there's a NEW social network in town

Los Angeles' members' club boom has come full circle, with a new outpost from the power brokers who started it. Welcome to Soho Warehouse

The sunny SoCal sprawl of Los Angeles lacks a true centre, which perhaps explains why the city has recently gone crazy for the social nerve centres that are members' clubs. Soho House started the trend almost a decade ago, when it opened in West Hollywood, and now Nick Jones' empire is stamping its mark on the new hot neighbourhood: Downtown. Soho Warehouse occupies a grand, early 20th-century brick building with a seven-storey, 7,500 square metre interior. In other words, the place is vast: expect to find three restaurants, 48 bedrooms, a split-level gym, a club for creatives and, of course, the rooftop pool characteristic of Soho House's idiom. Angelenos official and honorary, consider your social lives re-routed. **CB**

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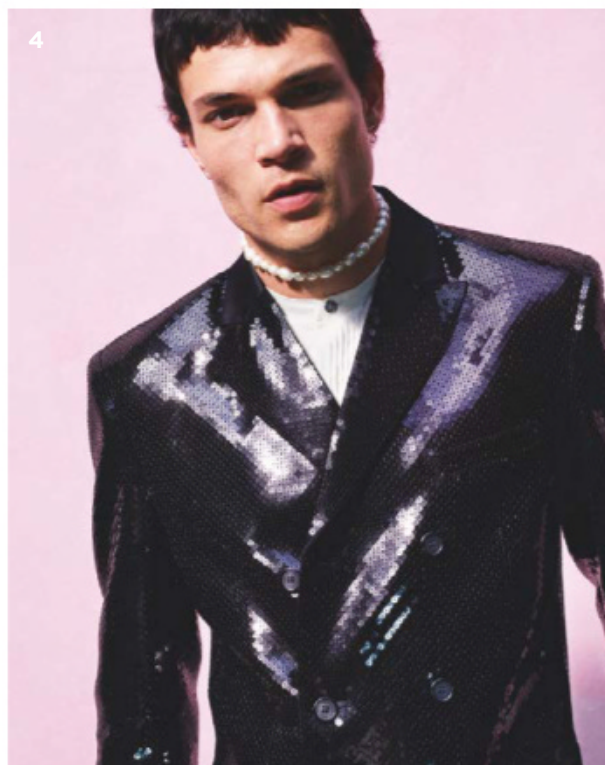
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Lock up YOUR wardrobes

Giambattista Valli and H&M take gender fluidity to the next level.
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Story by **Alfred Tong**

Photographs by **Matthew Shave**



Giambattista Valli, the Italian couturier best known for his frothy gowns and haute-glamorous red-carpet dresses, has collaborated on a one-off menswear collection with Swedish high street giant H&M. “I was thinking of a young Kurt Cobain getting into the wardrobe of his girlfriend,” says Valli of the collection at his Paris atelier during Couture Week in July. “It’s always been the girl going into her boyfriend’s or best friend’s wardrobe. The idea of a young rock’n’roll guy going into his girlfriend’s wardrobe and wearing pieces from her collection feels very ‘now’ to me.”

His floaty gypsy blouses in pretty florals are so light and breezy you can see clean through them; unisex pieces such as black hoodies are

embroidered with pearls to make them even glitzier; there’s more leopard print than you’d find on safari, with T-shirts, tracksuit trousers, double-breasted jackets and faux-fur coats all covered in the stuff; and all of this is underpinned by tough, bleached-white denim jeans.

A modern New York Doll might wear this on stage or to flounce around scuzzy nightclubs – so too might rappers Young Thug or Migos. It’s decadent menswear, which although outwardly and overtly feminine, is in fact sexually ambivalent and all the more subversive for it.

“You know, in my personal life I am very rock’n’roll,” says Valli. “It’s very autobiographical and this is exactly what I would wear if I was 20 years old. And it must be completely, 100 per cent of the house. I took the key elements of my couture – the embellishment,

florals and embroidery – and put them into the menswear. It’s going to be an extraordinary man who will shop my collection at H&M. They’re not going to want ‘basic’.”

When we meet, Valli is dressed in black Belgian loafers, black drawstring track bottoms and a black Carhartt T-shirt. Around his immaculately tanned neck are a string of pearls and some casually thrown-on bits and bobs from Cartier, including a cross given to him by Lee Radziwill, the American socialite and sister of Jackie Onassis. High and low, tough and tender: Valli practises what he preaches.

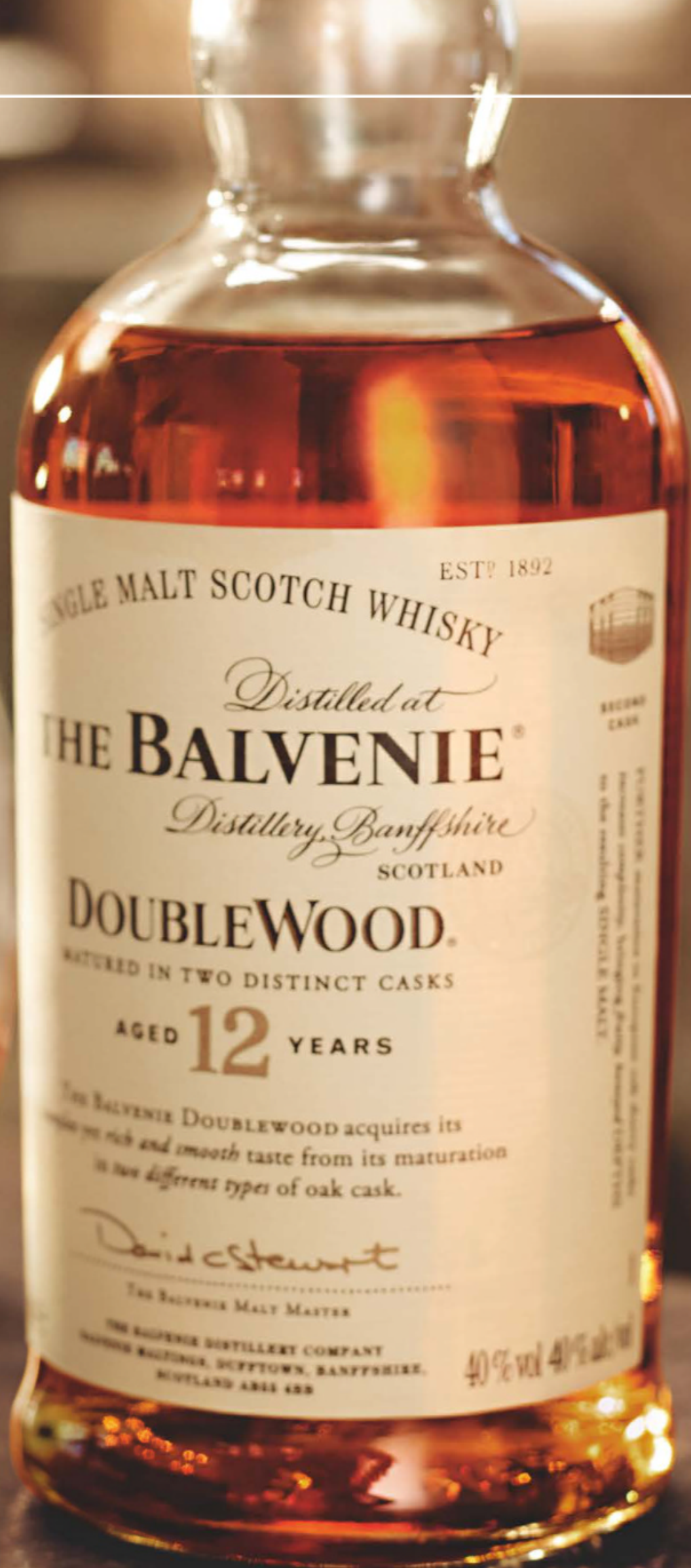
The H&M collection is available from 7 November. But can we expect Giambattista Valli couture for men, made and designed in his own atelier? The designer smiles and ums and ahs before replying, “Watch this space...”

1. From left: Jacket, £150. Shirt, £80. Trousers, £70. Shoes, £200. Socks, £25. Jacket, £140. Trousers, £70. Shoes, £200. Socks, £25. Dress, £120. Shoes, £200. Socks, £13. 2. Coat, £200. Sweatshirt, £80. Trousers, £60. Necklace, £50. 3. Shirt, £60. Earring, £18. 4. Jacket, £140. Shirt, £80. Necklace, £50. 5. Jacket, £200. Shirt, £60. Trousers, £70. Boots, £200. Socks, £25. Earring, £18. All by **Giambattista Valli x H&M**. hm.com

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THE **BALVENIE**



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Meet your new *LIFE* PARTNER

The latest collaborative collection between Michael B Jordan and Coach has us hankering for a forever Sherpa

Story by **Teo van den Broeke**

T

here's a scene in Marvel's 2018 smash hit *Black Panther* in which the superhero's arch-nemesis, the ultra-handsome Erik Killmonger – played with charismatic menace by American actor Michael B Jordan (*below*) – executes a museum heist to take back a looted “Vibranium” artefact, stolen by the British government from the fictional nation of Wakanda. Although the scene is ostensibly about questions of art restitution, it's really Killmonger's slightly farmy, mildly aggro, totally testosterone-soaked Sherpa jacket that catches your attention. Although named after the deep-pile, white polyester fabric that now lines their denim shells, the style was originally worn by American frontiersmen before being adopted by the world's hot young things around 2011. Ryan Gosling started the story (circa *Drive*), while Shia LaBeouf took up the mantle with a certain hobo-esque aplomb a few years later, but it's arguably Jordan who has injected the look with the most life. Stands to reason then that when Jordan was invited by American powerhouse Coach to design his own capsule, Coach x MJB, the garment he put at the centre of the collection was a Sherpa jacket. And not just any Sherpa jacket. Finished on the back with a kaleidoscopic design inspired by Jordan's love of *Naruto* manga, there's also plenty of considered wear and tear (not dissimilar to that found on Killmonger's in *Black Panther*) and some natty leather zip tassels. Elsewhere in the collection you'll find other ultra-desirable, Americana-inspired touchstones, including parkas, jean jackets, pullovers, backpacks and hybrid sneaker boots – but for our money it's the Sherpa jacket you really want. And what's more, you can grab two, as it's available in both black and blue.

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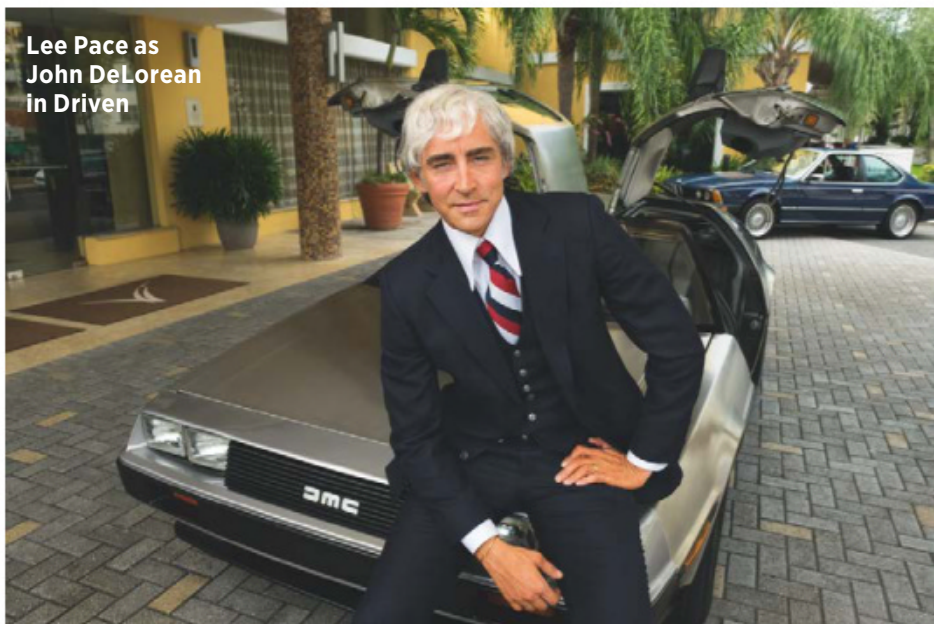
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Lee Pace as
John DeLorean
in *Driven*



There are two new JOHN DeLOREAN films: this is the one to watch

Story by **Charlie Burton**

Strange thing about films: they often come in pairs. Think about *Deep Impact* and *Armageddon* – both about the same thing, both out in 1998 – or *The Prestige* and *The Illusionist* (both 2006) or 2013's *Olympus Has Fallen* and *White House Down*. Whether it's a function of coincidence, timeliness or simply Hollywood's instinctive risk aversion, it is surprisingly common. Case in point: this year there are two films about car world maverick John DeLorean, founder of the eponymous motor company. First we had *Framing John DeLorean*, a documentary interspersed with scenes of Alec Baldwin playing

the man himself; next up we have *Driven* (out on 1 November), which gives this story the full Hollywood treatment, courtesy of director Nick Hamm. If you're going to see one of the two, this is the one to watch. Why? Well, not only do we already know the DeLorean story: street-fighting entrepreneur gets arrested for cocaine trafficking (he was later acquitted). But the truth is rather knottier, and less electrifying, than that sounds. It is, however, a great premise for a piece of fiction told with humour and drama and dripping with Eighties San Diego opulence.

...talking of cars, **DRIVING GLOVES** are now **COOL**

Story by **Teo van den Broeke**

As speed obsessed as it is, the automotive industry is also surprisingly slow moving in the innovation department. It famously took Henry Ford 12 years to allow his Model T motorcar to be painted in colours other than black and the British government's current plans for all vehicles to produce zero emissions by 2040 seems noncommittal at best, reckless at worst. Fortunately, one of the industry's favourite satellites, British brand Connolly – which started life upholstering the world's most extraordinary motorcars and now produces some of the finest menswear in Mayfair – has more than enough innovative spirit to go around. Case in point, the new collaborative partnership between Connolly and Goodwood. A limited-edition collection inspired by the automotive histories of both institutions, key pieces include an ultra-chic pair of midnight-blue overalls, a smart leather

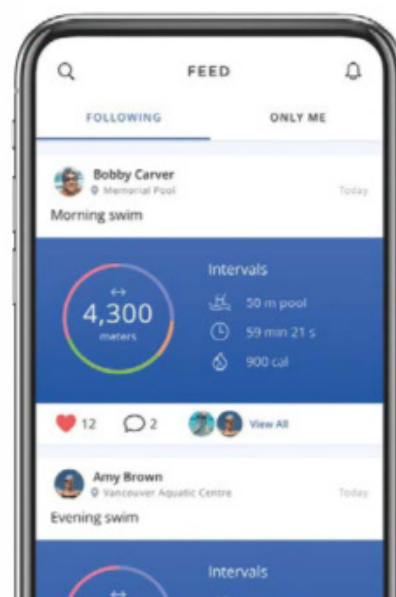
flying jacket and a pair of pop-colour driving gloves, which manage to overcome any midlife crisis overtones. "[This collection] represents the racing style and love of adventure that Goodwood and Connolly have long been renowned for," says Connolly's owner, Isabel Ettedgui. "It is a celebration of the motorsport pedigree pioneered at Goodwood by Lord "Freddie" March, the ninth Duke Of Richmond. Combining natural-fibre performance with classic sportswear aesthetics, it's a collection of elegant pieces built for racing, grand touring and travel." CONNOLLYENGLAND.COM

Connolly and
Goodwood
combine
their racing
pedigrees



Photograph James McNaught

This month in 'Things you never knew you needed, but you do'



You know what's really good for you? Swimming. You know what's frustrating? The reality of actually going for a swim. Specifically, the fact that if you're taking it in any way seriously you'll want all the metrics, which means constantly breaking your rhythm to look at your sports watch – or at least trying to read its screen through the foggy lenses of your goggles. The solution comes courtesy of the Canadian company Form. Its Swim Goggles measure your activity via an on-board computer built into one of the eye pieces. Your stats are then overlaid on your field of view using a fighter pilot-style head-up display, so you know exactly how far and fast you've swum at every moment. Need. **CB** £160. FORMSWIM.COM



Shoes by **Paul Smith**, £350. paulsmith.com

Shoes by **Valentino**, £705. At matchesfashion.com

Shoes by **Giorgio Armani**, £590. armani.com

YOU know what they say about men with **BIG SHOES...**

They have great taste

Story by **Teo van den Broeke** Photograph by **Mitch Payne**

When it comes to getting dressed, British men can be creatures of habit. Give us a piece imbued with both function and style... we're sold. Something well made in a British or Italian factory... we're there. Any kind of garment derived from our military and/or civil history... bingo, we're in. Case in point, this season's chunky Derby trend. Inspired by the heavy-duty shoes and boots worn by this country's postal workers, brands from Giorgio Armani to Valentino have reinterpreted the classic mailman shoe with ever chunkier soles. **Just be sure to stop short of wearing yours with an electric-blue suit and peaked military cap.**

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Inside art's ILLUMINATI PARTY. Don't wait up...

Tales from The Groucho Club's annual Artists' Lunch

Story by Charlie Burton

It's 4pm at the citadel of cool that is London's Groucho Club and practically everyone on the first floor is roaringly drunk. They have just finished the final course of the annual Artists' Lunch, an event thrown exclusively for the sculptors, photographers, cartoonists and painters on the club's roll – but there may as well be inverted commas around the word “lunch”. For although there is food – very good food, in fact – this represents but a fraction of the proceedings.

The event starts at 12.30pm with vodka shots on arrival followed by aperitifs and air kisses. The 120 or so guests then decamp to the upstairs bar, which has been transformed into a formal dining room and set in traditional placement fashion. The table plan is designed to pair people who may not yet have crossed paths: a 20-year-old rising star may rub shoulders with the likes of Damien Hirst or Tracey Emin. What everyone has in common, however, is that their work adorns the club walls. Today, the room is alive with the hubbub of conversation, the clinking of crockery and the splash of wine into glassware. Speeches are made (“Artists are the most fragile beings,” observes the host, Nicky Carter, who curates the collection and is an artist herself. “Luckily there is always The Groucho Club bar...”). Gossip is exchanged (“Did you hear Nettie Wakefield sold her work to Damien?”). Politics is discussed (“Hopefully Trump will die soon!”). Artwork is critiqued (“Is it bad I find the frame of that painting more satisfying than the work?”) and more drinks are poured (and then some).

When the final plates are cleared, newbies realise that things have only just begun. Staff are lining up row upon row of Espresso Martinis. A guest picks one up, stares at it resignedly and remarks, “I think I’m just about to fall off the other side.” Matthew Hobbs, then the club’s managing director, reassures him that he’s among friends. “Last year, at our inaugural Artists’ Lunch – on a

‘Gavin Turk’s piece was thrown out of the window by Will Self’



Nicky Carter (here with husband Rob) curates The Groucho Club's collection, which includes Sir Peter Blake's 2014 work '100 Sources Of Pop Art' (above)

Thursday – the latest somebody got home was the Saturday morning.”

While the lunch is a relatively new invention, The Groucho Club's art scene goes back three decades. In 1989, Carter was working at the club while finishing her degree in fine art and art history at Goldsmiths'. She was asked if she might persuade her fellow artists, such as Hirst, Rachel Howard and Marc Quinn, to supply some pieces for the walls.

As the collection expanded, acquiring works by the likes of Sir Peter Blake and the award-winning YBA Gavin Turk, it became clear it would have to professionalise. “When there used to be smoking in the club people used to casually put their arm up with a cigarette and I’d suddenly notice there was ash on a painting,” says Carter. Worse still, some of the

art was vandalised. “Turk’s piece [a parody heritage blue plaque] kept being thrown out of the window by Will Self because he didn’t like it. Then I used to have to climb on the roof and hang it up again. Luckily it was weatherproof.” Turk found it hilarious; Carter decided to encase all the club’s artwork in protective Perspex.

The artists who have gifted pieces over the past 30 years have been furnished with membership in return. Carter would also throw informal dinners for them to express the club’s gratitude. In 2016 she decided to make those gatherings official, and thus the Artists’ Lunch was born. “A couple of artists said, ‘I’m a bit nervous to come,’ but now they’ve all been persuaded,” she says. It is always held just before Frieze London in October, a moment when many artists are naturally in the capital. Unlike similar gatherings, however, there is no commercial angle: invitations are extended not to collectors or galleries or brands, but simply to artists. “It’s purely a thank you,” she continues. Where else do the great and the good of the London art world get together quite like that?

One of them is Hayden Kays, who explains that the lunch is more than just a knees-up. “Being an artist is a fairly solitary existence,” he says. The Artists’ Lunch has become a place where people can share ideas. “I had a two-hour chat about charcoal with Nina Fowler a couple of years ago, debating which charcoal was the best to get.”

The Groucho Club has long been an enabling forum for such things. Turk is also in attendance today and says that whenever he comes to The Groucho, he always marvels at it. “You can talk to anyone – we’re all on the same level,” he says. “I don’t know what it is – maybe it’s a psychogeographic thing – but the club has the balance right where continually and historically it creates an amazing social, interactive space.”

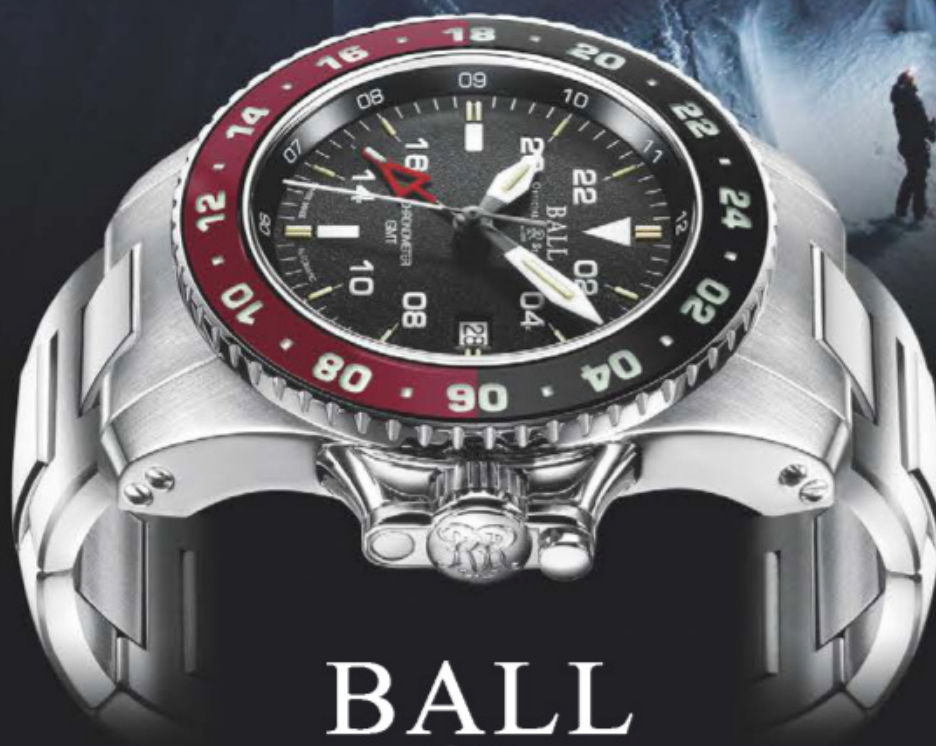
At 10pm DJ Fat Tony’s set begins and the night will go on (and on) from there. “They do get quite wild, quite drunken,” says Carter of these evenings. So what’s the most outrageous moment she remembers? “I can think of quite a few naughty things,” she says. “But there’s a phrase: ‘What happens in The Groucho stays in The Groucho.’”

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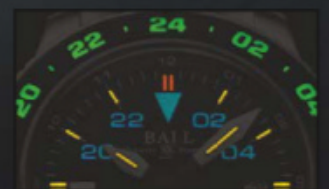


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GRAIL PORCELAIN is now officially A THING

The latest collaboration from two of Germany's most important marques, Hugo Boss and Meissen, is an unlikely marriage of fashion and chinaware

Story by **Alfred Tong**

The obscure and cosseted world of fine porcelain now has a new champion in Hugo Boss. In what must rank as one of the more peculiar, but also brilliant, brand collaborations of recent times, Hugo Boss has produced a 42-piece fashion collection featuring five exclusive porcelain mugs, in partnership with the revered manufacturer Meissen.

Based 15 miles northwest of the German city of Dresden, Meissen was founded in 1710 by King Augustus The Strong, who originally summoned the young alchemist Johann Friedrich Böttger to magic up gold from base metals. After several botched attempts, Böttger came up with something that proved to be just as precious: white porcelain, which was subsequently dubbed “white gold”. And thus the European fine porcelain industry was born and the near total dominance of the craft was wrested away from China.

Since then, Meissen sculptures, dining services and *objets d’art* have graced the tables and palaces of royal families throughout the world. Known for its graceful lines, intricate detailing and a particular luminosity of colour, which makes it seem to glow with life, Meissen porcelain



Above, from top:
Bandanna, £179.
Backpack, £499.
Trainers, £269.
Left: Portfolio,
£269. All by
Boss x Meissen.
boss.com



is collected avidly and can reach serious money at auction. The “Half-Figure” tea set, which was missing its teapot no less, was auctioned by Bonhams in 2012 for £541,250. Most recently, the state-owned company made fashion headlines via a one-off collaboration with Supreme. The figurine of Cupid wearing one of the brand’s T-shirts has an average sale price on Stock X of about £6,000.

Hugo Boss’ partnership represents two great German icons coming together. The collection features porcelain figurines of five African animals: elephant, buffalo, leopard, lion and rhino – designed by Meissen’s in-house protégé and young sculptor, Maximilian Hagstotz, who was encouraged to join the company by his mother at the age of 16.

Hagstotz also created an incredibly intricate monochromatic design, inspired by traditional African motifs, with which to adorn the figurines. Hugo Boss then applied this pattern to a range of specially designed leather accessories, shoes, clothes and five porcelain mugs, all made entirely in Germany.

“I wanted to do something different from what we normally do,” says Ingo Wilts, chief brand officer of Hugo Boss. “For us, collaborations are a chance to have fun. Our two companies have a lot in common. We are both big houses, very traditional German companies and we both produce our products in Germany.”

Just as important is the fact that both companies also believe passionately in doing things innovatively. “What I like about the Meissen collaboration is the modern graphic that Maximilian created. Also, the way they applied it to the figurines is very unusual,” says Wilts. “This is in line with how we work. We produce very modern suits but in a traditional way. This is where both companies follow the same direction.”

GQ was invited to an exclusive tour of the Meissen factory and discovered a less-often discussed side of German culture.

Now known for minimalism and efficient engineering, the country also has a rich heritage of baroque and rococo arts and crafts, which is ornate, whimsical and at times quite bonkers. Meissen and the city of Dresden, with King Augustus’ fabulous palace, epitomises this sometimes overlooked side of the national identity.

“People are surprised, but we are going big with this collaboration,” says Wilts. “The animals will be in our store windows globally and in our ad campaigns and lookbook. We want this idea of ‘Made in Germany’ to spread around the world.” **GQ**

Photograph Colin Ross

DETAILS *TRENDS*

Mugs by **Boss x Meissen**,
£89 each. boss.com



Meissen objets d'art have graced the tables of royal families throughout the world

MEN OF THE YEAR 2019

Raising a toast to GQ's party of the year



How else to welcome the biggest names in fashion, media, sport, politics, music and literature to the year's biggest party than with a drink? Guests at the GQ Men Of The Year Awards were greeted with a glass of Laurent-Perrier Brut Champagne upon arrival, plus vodka and whisky cocktails. The Haig Club bar offered the HOT (Haig Clubman whisky, Fever-Tree Indian Tonic and fresh orange), the Haig Clubman Espresso Martini, Haig

Clubman & Fever-Tree Spiced Orange Ginger Ale and the New Old Fashioned (Haig Clubman, sweet vermouth and orange bitters). For vodka lovers, it was the Ciroc Mule and Ciroc & Elderflower. The meal was paired with 2017 Berry Bros & Rudd Good Ordinary Claret and 2018 White Burgundy, with Hop House 13 Lager, S Pellegrino, Acqua Panna and a range of Fever-Tree and Coca-Cola soft drinks on offer throughout the night.

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Photograph Colin Ross

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2018	Comment Awards Popular Columnist Of The Year	2010	The Maggies Magazine Cover Of The Year
2017	BSME Editor Of The Year	2010	P&G Awards Best Styling (GQ Style)
2017	Lovie Best Website For Lifestyle	2009	PPA Writer Of The Year
2017	Digiday Publishing Awards Europe	2008	BSME Editor Of The Year
	Best Use Of Facebook Live	2007	BSME Magazine Of The Year
2017	Digiday Publishing Awards Europe	2007	BSME Brand Building Initiative Of The Year
	Best Branded Content Program	2007	MDA/MJA Press Gazette Awards
2017	PPA Writer Of The Year		Best Cover
2017	AOP Audience Development Team Of The Year	2007	P&G Awards Best Styling (GQ Style)
2017	CNI Best Brand Financial Performance In Native Advertising	2006	P&G Awards Best Grooming Editor (GQ Style)
2017	CNI Best Native Campaign Of The Year	2006	P&G Awards Best Styling (GQ Style)
2016	BSME Editor Of The Year	2006	MDA/MJA Press Gazette Awards
2016	Digiday Awards Europe Video Team Of The Year		Interviewer Of The Year
2016	Shots Awards Brand Entertainment Of The Year - Series	2006	MDA/MJA Press Gazette Awards
2016	Ciclope Festival Finalist, Best Direction		Best Designed Consumer Magazine
2016	Lovie Long Form Or Series Video First Place	2006	MDA/MJA Press Gazette Awards
2016	Lovie Long Form Or Series Video People's Choice		Subbing Team Of The Year
2015	DMA Men's Lifestyle Magazine Of The Year	2006	PPA Writer Of The Year
2015	FMJA Stylist Of The Year (GQ Style)	2005	PPA Writer Of The Year
2014	BSME Digital Art Director Of The Year	2005	Magazine Design Awards Best Cover
2014	DMA Designer Of The Year	2004	Association Of Online Publishers Awards
2014	TCADP Media Award		Best Website
2014	FPA Feature Of The Year	2004	BSME Magazine Of The Year
2014	FPA Journalist Of The Year	2003	PPA Writer Of The Year
2014	Amnesty International Media Award	2002	BSME Magazine Of The Year
2014	PPA Editor Of The Year	2002	PPA Writer Of The Year
2014	FMJA Online Fashion Journalist Of The Year	2001	BSME Magazine Of The Year
2013	EICA Media Commentator Of The Year	2001	PPA Designer Of The Year
2013	DMA Men's Lifestyle Magazine Of The Year	2001	Printing World Award
2013	BSME Editor Of The Year	2000	Total Design Award
2013	FMJA Outstanding Contribution To London Collections Men	2000	Jasmine Award Winner
2013	PPA Magazine Writer Of The Year	1999	Printing World Award
2012	Mark Boxer Award	1999	Jasmine Award Winner
2012	BSME Editor Of The Year	1999	PPA Designer Of The Year
2012	DMA Lifestyle Magazine Of The Year	1995	Ace Press Award Circulation
2012	Help For Heroes Outstanding Contribution	1995	Ace Press Award Promotion
2012	Px3 Prix De La Photographie Paris Gold Medal	1995	PPA Columnist Of The Year
		1994	PPA Publisher Of The Year
		1991	British Press Circulation Award
			Best Promotion Of A Consumer Magazine

THE GQ

HOUSE RULES

Mikey Trapstar: the
man that dressed
the mandem - p105

When GRIME
went GRAIL

Edited by **Jonathan Heaf**

One man's mission to send Trapstar stratospheric

+ Private jet; public shame - p.102 Only losers take a lunch hour - p.103 There's a war coming and we'll fight 'em in the trenches - p.104 Urinal spitting and you - p.106



PRIVATE JETIQUETTE!

(Or why the only thing to truly 'offset' is your guilt...)

Story by **Alfred Tong**

+ Of course, you want to do your bit. After all, to not at least pay lip service to climate change lumps you with all sorts of unpleasant (and unfashionable) folk. But, damn, if you had a chance to fly private to Sir Elton John's palace in Nice, as Meghan and Harry did, wouldn't you take it? Be honest with yourself. OK. Fine. You're a better person than I am, but still, you'd be tempted.

Look, anyone who's flown on a Ryanair "sky-barrow" has it in them to become a virtue-signalling hypocrite when presented with

the prospect of seven-star luxury air travel. Yet the harm to the environment is real and rapid. So, what's a successful, responsible, earth-loving human supposed to do? Throw the tarpaulin over the Cessna and never dream of such luxury ever again? Or, if they are smart, find a way to make their indulgences work, both for their own ego and for the planet's fragile atmosphere.

Help could be at hand. Private jet operators have latched on to a crafty little ruse called "carbon offsets", which they hope will

'It's like trying to save the Arctic by collecting leftover ice cubes'

make ultra-luxurious air travel as eco-conscious as riding a bike to the Maldives. A "social enterprise" called Terrapass offers "sustainability at 35,000 feet" by selling carbon offsets to hyper-woke, well-prepped hedge funders and tech titans. For instance, the nearly two-hour journey from London to Nice will burn approximately 400 gallons of fuel if you chose to fly private. Terrapass will calculate how much it'll cost to generate the equivalent amount of clean energy and bill you. One hour of PJ time costs around £15 to offset, depending on the jet's size. So far, so affordable, right?

Unsurprisingly, many have criticised this "have your cake and eat it" approach to eco-conscious luxury, calling it "Enron Environmentalism". Ouch. Joe Romm, who founded the Climate Progress blog, compared it to "trying to save the Arctic by collecting leftover ice cubes and shipping them up north". He may have a point; the idea that the current destruction of the Amazon rainforest can be "offset" by paying a company to plant a few hundred trees in a field somewhere outside the M25? Well, it's no wonder certain fractions of the press are giving ambassadors and role models (such as H&HRHs) a tough time for choosing endless swanky airborne solo hops.

OK. Fine. Carbon offsetting is better than nothing, although most experts agree it should be a last resort after you've run out of "commercial" options. After all, you never know how long it will take to offset the damage you've already done. By the time all the trees have been planted and wind farms built, the planet may have already gone up in flames.

Just one private return flight to Nice can account for the entire annual carbon footprint of the average Briton. So why not just turn left on entering and fly first or business class? After all, it's good enough for Naomi Campbell. Pack some wet wipes and latex gloves and remember what your parents used to tell you about germs being good for your immune system. *Bon voyage!*

WHITE SOCKS

are for style unicorns*

*Black socks are for boring business worker bees...

Story by Tom Stubbs

Why do ice-white socks agitate such nuclear emotions? They seem to be to your trad sock lover what Piers Morgan is to vegans. Recently, I've been loving them, enjoying how they highlight particularly well-polished shoes while also providing a striking "firebreak" between one's feet and one's trouser hems. Unlike your standard black business sock – or, heaven forbid, the sort of colourful monstrosity Peter Jones from *Dragons' Den* would wear to Goodwood Festival Of Speed – white socks provide a dollop of hardcore sockitude, an indication that the wearer isn't looking for appreciation nor approval. The white-sock wearer goes out on a limb – two of them in fact. A word of caution: white socks don't just raise a shoe profile, they raise eyebrows too.

Synonymous with wincingly bad Eighties style, white socks remain controversial. A musician client I've badgered into a pair – twinned with an Anderson & Sheppard chalk-stripe suit plus Prada penny loafers – gets nothing but a tough time from

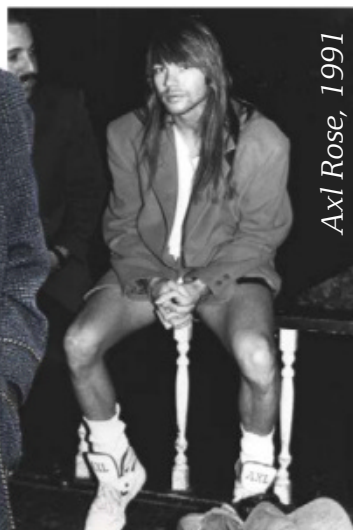
strangers and fans alike. It's true that, for a tiny bit of man-hosiery, white socks are freighted with historical references and for some they are still taboo, vilified as the personification of pure, cotton-made retro naffness.

Yet white socks weren't always a turn-off. They were, if one can still say this without irony, "edgy". Note Adam And The Ants' album *Dirk Wears White Sox*: the flash of a white sock highlights the singer's fancy footwork plus his strong links with dance subcultures. Come the skinhead scene, Loake's tassel loafers were worn with white socks and Sta-Prest Levi's. The Specials' seminal album cover is also worth checking out, even the black and white 2 Tone Records label logo: natty rude boys in clipped suits, with neat loafers and white socks, bopping with

Sock it to the ice-white hosier haters and trust again in an Eighties essential



Celine AW19/20



Axl Rose, 1991

rock-steady attitude. Soulboys too, from the late Seventies and Eighties, wore wide-pleated high-waist "Bowie" pants, little slip-ons and white towelling socks.

Today, there is a white sock revival, led by the likes of Tyler,

The Creator and men who spend too long looking at old photographs of Axl Rose on stage. Let's face it, it's undeniable how good white sports socks look with a fresh pair of Gucci loafer mules – part Supreme street team, part Slam City Skates employee of the month. Hedi Slimane, currently doing his brilliant thing at Celine, always deftly references British subculture and he threw white socks into the mix for his AW19/20 men's collection. Psychobilly robot-style shoes or rude boy tassel loafer hybrids were all presented against gleaming white (or "almond" as the style press sometimes describe them) socks. By January there will be no such thing as a white sock safe space: all you need to do is keep them pristine clean.

PRET A P45? If you're taking a lunch break, you're in the wrong game...

Listen. A brief word before the rant. For the hardy, diligent souls who don't have the privilege of pursuing a "career", but instead simply need to earn a wage, we totally get it. Wake up. Go to work. Grab the cash. And take the full 60-minute lunch break away from the coalface to deal with your no doubt endless stack of life laundry. But for those of you (us) who have been able to mould and bend life to your own desires and work in an industry that, not only do you enjoy, but are passionate about – food styling, for example – then here's a question: what the hell are you doing taking a lunch break? A break from what exactly? The tedium of your endlessly creative job? A break from talking to your polite, enthusiastic work colleagues who do nothing but support you with decent humour and endless baked goods? A break from being successful? A break from earning enough money to keep you in Gucci gumboots until 2077? Do you really need that alone time to go pick out the same sandwich from Pret, sit on a park bench and scroll through Instagram for 55 minutes before calling your flatmate to discuss *Succession*? Tell you what, you're right. You do look a bit tired. You should take some time off. How about the rest of your life? Lunch isn't for wimps, but lunch breaks are. Go chew on a mint. JH



Still weekday lunching? Clock off

Embrace your

DARK ENERGY

Because it's a
war out there,
not a party...

Story by Jonathan Heaf

There was something utterly awe-inspiring about Keanu Reeves in *John Wick: Chapter 3*. It was a summer blockbuster, sure, but its overall palette was as dark and as threatening as an approaching category-five hurricane. The protagonist's mood was sombre and deadly; a polite, quiet man whose approach to revenge was as thorough as the care he took over his pets. His clothes, too, were a good indication that he wasn't to be poked, prodded or goaded by unsavoury types: an ink-black suit and tie and a shirt the colour of an oily puddle. His vibe was part Michael Douglas in *Falling Down*, part Wesley Snipes in *Blade* (below): less wise-cracking, planet-saving superhero in kaleidoscopic unitard, more human shadow hellbent on looking super-duper fly. As our own planet seems set on self-destruction, either by those in power or by those who want power, it feels right that we have the uniform to match the fight.

Ergo it's time to bin the silly embroidered shirts and corduroy bell-bottoms and suit up in black. A long leather trench à la Snipes is precisely what you should be reaching for as you head out to battle. Listen: wars, whatever Greta says, won't be won by putting flowers in our hair; it's time to cloak up in wipe-down black leather. Daywalkers, unite.



Coat by **Celine**,
£6,300. celine.com



Photographs Alamy; Getty Images; David Lineton

UP

PDAs

Do a Timmy'n'Lily and snog one another's face off in public.

Arse sheets

Face masks for your butt? Well, you wanted skin as smooth as a baby's bottom...

Acid-coloured rollnecks

What, you're still in navy blue? Pah!

Tablescaping

Because calligraphied placement in gold leaf is for dinner beginners.

Optimism

Keep your glass half full and scientists say you'll live longer. (You miserable bastards.)

Romper stomper

AKA Kurt Geiger's "Cade" Chelsea boot. Crush winter.

BAROMETER

Bullet journals

Perfect for those with OCD and pens with fine nibs. Otherwise, we'll stick to Smythson's "Soho" diary.

Real-life Godzilla

Japan may have to pump a million tonnes of radioactive water from Fukushima into the Pacific...

Jay-Z

Last year he rapped about saying no to the Super Bowl in support of Colin Kaepernick. This year he's the NFL's "live music entertainment strategist". Huh?

White rice

Sushi for lunch? Enjoy your diabetes. Yum!

Peter Saville-designed Pornhub award

Molecular structure in 3-D or dildo?

DOWN

When grime kings call,
Mikey Trapstar answers



Just how did TRAPSTAR become the 'Supreme' of the UK grime scene?

Story by **Alfred Tong**

So just how did Stormzy (*below*) end up wearing a pair of Trapstar underpants at his epoch-defining live performance at Glastonbury this summer? "It's not like a stylist called us up," says the streetwear label's cofounder Mikey Trapstar. "Stormzy's a mate of ours. He was on one of our mixtapes a few years ago, the one we did with the Section Boyz and Wiley."

Trapstar is one of the UK's most successful fashion exports. You've seen the gothic Trapstar font or barcode at the bus stop, football terrace, pub, on the Insta feed of Cara Delevingne, Rihanna, A\$AP Rocky, in the club, on Dave, Wiley, Newham Generals, D Double E. Stormzy, on the track "Shallow", puts it thus, "Roll deep like Wiley and them man / Trapstar like Mikey and them man."

Trapstar was also the first fashion brand to be signed to Jay-Z's Roc Nation. "Everything we do comes from an organic relationship we have with these artists," explains Mikey. Where Palace and Supreme have skateboarding and Nike has sport, Trapstar has a hold on the streets: "Trapstar isn't just clothes, it's people. We've always been ambassadors of underground music. It just so happens that sometimes these artists become popular."

Modern streetwear is as much about

mobilising an underground cultural movement as it about fashion. The label started in 2006 at the height of the first streetwear boom, a time when Mikey Trapstar and his business partners could be seen rolling around the streets of their native West London wearing Bape with skinny jeans, Nike Air Jordans and Ralph Lauren. "My business partner's stepdad said that we were like 'hood celebrities'," says Mikey. The first Trapstar piece was a bright pink T-shirt emblazoned with the *Scarface* poster. "We were just trying to look fresh. We took a photo of it with a burner phone and put it up on Myspace. You couldn't even buy it." Eventually, Trapstar delivered its products inside pizza boxes after customers ordered them on a trap phone.

Today, impromptu "invasions", secret pages on the website that unlock exclusive product, as well as parties and club nights in secret locations help Trapstar retain its guerrilla ethos even as it grows to become one of the UK's biggest brands. "Kids used to check for designer stuff first and then streetwear, but now it's the other way around and I can only see it growing," says Mikey. "But it's important for us to still keep that secret, members-only vibe." uk.trapstarlondon.com





Why do men

SPIT WHEN THEY PEE?*

*Oh, just admit it, you FILTHY swine!

Story by Jonathan Heaf



It's Thursday. It's 7.56pm and you've gone to the Berkeley Bar & Terrace after work with a handful of handsome (ish) work colleagues and James Middleton's therapy dog. You've bought a round of White Negronis, enjoying a couple yourself, and now, guess what? Your bladder feels like the bloated, rotting carcass of a blue whale floating amid the plastic and sewagey sludge that is the Pacific Ocean. That stinging sensation... no, not the STIs you never had zapped, rather it's time for a pee. So you metaphorically stub out your Juul in your Saint Laurent car coat pocket, sink the last of whatever is in front of you in a crystal tumbler and head to the plush bathrooms, legs swinging like Liam Gallagher exiting an Easyjet flight to Ibiza.

Now, some men, apparently, don't like peeing standing at urinals - at all. These men probably have really small penises. Either that or they like sitting down to do their tinkle business, which, quite frankly, is a separate *House Rules* column altogether. Anyway, for the sake of our time here, let's pretend you're confident enough to stand up. So, you assume the position at the urinal bank, undo your zipper, shake your legs as if you've been hit by a stun gun, give the old totger a little shimmy shake and...

Hang on. What did you just do? Did you just... spit? Huh? OK. It wasn't some long, throat-clearing goblet of phlegm, but still, you definitely just spat. Yuk!

Have you ever asked: WTF? Why do men spit before they pee while stood at a public urinal? Oh, you don't, do you? Well, I'm sure - much like Sir Ian McKellen and Sir Cliff Richard and Tom Brady - when it comes to water closet etiquette you couldn't be more... sterile. Yet, at a social engagement last month - admittedly after several tumblers of Yamazaki 12 - when I asked those men in

attendance if they too spat briefly before peeing, pretty much all of them admitted to it, though most, it seemed, do it almost unconsciously.

So what's that all about? Well, it seems *House Rules* isn't the only Investigative Bureau Of Modern Aesthetic Sensibilities that has been looking in to such a puzzling but prominent phenomena, with theories about the pre-pee spit abounding across all modern platforms, both on the surface web and in darker digital echelons. Some feel it's something to do with the pong of a public loo: the distaste one feels in one's mouth prompting men (and some women, apparently) to spit rather than, erm, swallow their saliva. Others feel it is more to do with the acidity of one's stomach while drinking alcohol, the idea that spitting will get rid of particular enzymes and so on, just keeping the tummy well balanced. Some myth busters also feel it's simply something more animalistic, like marking one's territory from both ends.

Here at *House Rules*, however, we like to think that this odd tradition is indicative of a little old-school machismo flex. Although gone are the days when men have to "man up" by sitting at a bar with a stiff upper lip, unemotional and unflinching, while the world burns around us, the uncouth, utterly revolting and unsophisticated act of spitting into the place where we are about to urinate is about as beastly as any of us should get any more. It's a nod to our fathers, our grandfathers and our ancient, hairier forefathers. I am a man. I spit. I pee.

Now all we need to do, finally, is learn how to shake off any excess before tucking back in. Remember: when in doubt, dab. And that's an instruction to use the paper provided, not perform the dance move.

Three ways to wear... a winter coat like a sexy Italian dad

Story by Jonathan Heaf

Illustrations by Kasiq Jungwoo



1. The Boss, doubled

The best thing about Bruce Springsteen's new music? His clothes. He's always rocking two winter coats. Go for denim under and checked peacoat over.



2. What's Italian for 'James Bond'?

What would Signor Bond wear? Maybe a spot of Brunello Cucinelli? Something in cashmere? Either way, it would be belted, tight and above the hips.



3. Don Corleone - with élan

Fictitious mafioso on screen always give good menswear game. The thing to remember about a big luxurious coat is to wear *it*, not to let *it* wear you.



Rollneck by **The Row**,
£1,260. therow.com

£1,260 FOR A ROLLNECK SWEATER?

Eeeek! **THE ROW** is coming to **EAT** your **ENTIRE** paycheque

Story by **Teo van den Broeke**

✚ I don't know about you but I have a threshold – a threshold lodged so deep in my brain it's pretty much subconscious at this point – relating to how much I'll allow myself to spend on any one item of clothing. When it comes to coats, I top out at £1,000 (and that's a stretch). For a suit? £1,200 – and only if it fits perfectly and makes me look like I look great naked. For shirts, my maximum is £200 and for sweaters – so long as they're cashmere and really well made – I can be pushed to £300. OK, £350. Jeans... it's a firm £150. Staunch though I am in my adherence to said thresholds, I experienced a severe test of resolve recently when I attended a press presentation in Paris for American brand The Row.

At first glance the sparsely populated rails in the label's sparsely populated basement showroom looked like nothing to write home about – a few white shirts, some black jumpers and a smattering of charcoal-grey overcoats. But on closer inspection I realised that The Row's clothes are, in fact, cut less for mere mortals, more for (incredibly well-dressed) gods. There was a double-breasted greatcoat finished with a shoulder so perfect that when I put it on it felt like mine, only a million times sharper, stronger, better. There were mock turtleneck sweaters in baby cashmere that were almost disturbingly lightweight, there were T-shirts cut from cotton so fine it felt like silk and there was a



Mary-Kate and Ashley Olsen:
front row and centre
since 1997

shearling coat that wore like a hug. No, a hug from a mother.

An open secret in womenswear circles since 2006, when it was founded by teenybopper TV starlets turned high-fashion pythonesses Mary-Kate and Ashley Olsen, The Row has since become world renowned for producing ultra-elegant pieces designed with a discerning, non-label-focused consumer in mind. The pair launched menswear in August 2018 and in the short year since, the brand has earned a reputation for making the most

beautifully tailored monochromatic basics on the market. The only problem? The Row's clothes are threshold-challengingly expensive. That shearling coat comes in at £6,320, while there's a plain black tuxedo on sale at mrporter.com for £5,200, making it the 14th most expensive piece on the entire site and more than four times above what I'd usually spend on a suit. But thresholds are made to be broken, right?

The Row's first UK shop is open now. 15 Carlos Place, London W1. therow.com



**The measure of a man is
in the making of his one-
and-a-half-breasted suit**

Style Shrink

By **Teo van den Broeke**

Dear Style Shrink,
I really want to get a new suit made but I haven't got a clue where to start. I've got a little bit of money to spend (not bespoke prices, more made-to-measure), but I'm not sure which brand will best suit my style. I'm quite tall (6ft 1in) and I like my suits to be cut quite close, but not too close, mind. I also want to be able to have a wide choice of fabrics. Where's the best place to start?
Simon, Frampton

Simon, the good news is that most "made-to-measure" tailoring services

these days cater to the vast majority of shapes and sizes (the clue, after all, is in the name), so whichever brand you opt for, you shouldn't struggle to find something that suits you. If your budget is at the lower end of the scale you could do worse than head to the likes of Reiss (£645) and have minor adjustments made to something off the peg – J Crew's Ludlow block is particularly good for longer frames. When it comes to a more mid-range budget, Boss (£1,700) is arguably your best bet. At the deeper

end of the budgetary pool, however, I would recommend heading to Brunello Cucinelli. The Umbrian brand has recently introduced a *su misura* service ("Sartoria Solomeo") to its soft-handled prêt-à-porter offering, which is available in its Burlington Gardens store in Central London. I recently went and had my own suit made and not only did Mr Cucinelli's personal tailor do the honours, but my every desire was catered to with characteristic Italian *fascino*.

All Brunello Cucinelli's MTM suits are built around the brand's classic close-cut block, but that doesn't mean that the options aren't as extensive as the label's appeal is broad. I opted for a one-and-a-half-breasted jacket (less restrictive than double-breasted and more elegant than single) with an extended sleeve and an extra-long line, which, in my opinion, will look particularly elegant worn open. Trouser-wise, I opted for a pair with a single pleat, finished with a cuff. Excellent, form-coddling cuts aside, the real magic of Cucinelli's MTM service is to be found in the fabric options on offer. I opted for a muted take on a crisp wool, silk and linen mix from the Spring/Summer 2020 range. Throw in the addition of some grey horn buttons, a café au lait silk lining and a smart button fly (much slicker than a zip) and what was left – after six weeks of anxious waiting – was a suit that will last me a lifetime. Therefore, Simon, if you have any sense at all (and I have no doubt that you do, so well was your question penned), you'll be hitting Burlington Gardens before you can say *sprezzatura*.

Dear Style Shrink,
What are your thoughts on cummerbunds?
Richard Q, Ottery St Mary

I love a cummerbund, Richard. So long as you're wearing a tux and so long as the dress code reads "formal", there's nothing that holds in a slightly extended stomach with more elegant aplomb. Just be sure to opt for a dark hue (black, preferably) in a muted fabric that matches your lapels and trouser stripe – a rich silk and satin mix should do the trick.

Dear Style Shrink,
Is the logomania trend still a thing? I really want to buy one of those branded tees.
Geoff, Strawberry Hill

Sorry, Geoff. It's a no-go-mania from me. **GQ**

SEND YOUR MENSWEAR-RELATED STYLE QUESTIONS TO STYLESHRINK@CONDENAST.CO.UK



HACKETT
LONDON

HACKETT.COM

HIT REFRESH

RETHINK your APPROACH to building an outfit

This season switch up your style with Debenhams. Think of it as your one-stop shop for a lesson in laid-back, modern essentials. A tailored coat, a punchy knit, bold checks and plenty of layering – these are the winter looks to wear now. Debenhams has your new autumn/winter staples for a low-maintenance, everyday style that will inject some freshness into your wardrobe



Story by **Sophie Clark** Photography by **Elliot Kennedy**

The Art of *LAYERING*

This can be a complicated business and there is a subtle skill to it. But keep calm and read on for your winter layering checklist...

To begin, your layering formula should look something like this: T-shirt + knitwear + jacket + coat = Layering Goals. The rest of the outfit is simply a case of balance. One of the easiest (and coolest) ways to build up a layered look is to think tonal. Pick a colour and vary the hues to keep it interesting. Next, consider each component. Layer simple wardrobe staples in a combination of textures – try brushed cotton and knitted fabrics. Most importantly, you need two pieces of outerwear for the win. One should be a lightweight jacket or even an overshirt – just be sure to make the top coat count. As a general rule, a roomier silhouette that plays around with length and fit creates a layered look with an air of nonchalance. With this in mind, an oversized, quilted parka will fit the bill perfectly. Once you've got your layers pinned down, team with a slim but relaxed-fit trouser with leather boots for a considered yet laid-back look. Congratulations, you've just layered up.

Puffer jacket, £150. Jumper, £40.
Chinos, £45. All by **Jasper Conran**.
Chore jacket, £70. T-shirt, £14.
Both by **Racing Green**.
Belt by **Mantaray**, £25. Smart
toe-cap boot by **Hammond**, £110.
All at debenhams.com



Make A STATEMENT

Go for an on-point colour palette, simple but bold patterns rounded off with a hint of Nineties aesthetic – be brave, be bright but keep it balanced

The idea of combining both bold colour and pattern in one outfit can seem daunting. But fear not, this isn't a look reserved only for the fashion elite or runway models – you just need to consider a few points to master the art of mixing. Start by picking a colour. Warmer shades such as orange are easiest to mix with other colours, but above all make sure to pick a colour you like. The bolder the colour, the simpler the style should be. Stick to bright basics such as a cotton sweatshirt like the one pictured with a zip-neck detail. There should be at least one element of neutral in your look, for example a black pair of trousers will work well with all colours. For extra style points make them combat trousers to add a laid-back vibe to your outfit that will give you more freedom to play around further. When considering the pattern to work in, make it simple yet bold and make it outerwear. This red, green and navy checked puffer jacket makes enough of a statement while complementing everything else. It also promises to be your go-to jacket of the season. Finally, for more palette pay-off add a crossbody bag in a contrasting, punchy colour. This accent will inject a clever clash to complete the look.



Opposite: Check jacket, £70. Zip-neck sweatshirt, £22. Cargo trouser, £32. All by **Red Herring**.
Trainers by **Jasper Conran**, £80. Side bag by **Fred Perry**, £45. All at debenhams.com

Time to *SHARPEN UP*

Adding a touch of utilitywear to your life will be one of the smartest things you can do this season

Utilitywear is one of the most versatile assets in any wardrobe. Sure, it's a style that will shield you from wind and rain, but it also promises to elevate any look. From adding a touch of cool to your everyday tailoring to upgrading your shirt and jeans to off-duty chic, a hint of utility is some kind of magic. Even when you're wearing the most simple of outfits, adding a pair of lace-up boots or raw denim jeans with a wide roll-up will ensure you out-style anyone in the room with minimum effort. What's key is choosing a colourway that will complement your current wardrobe for maximum benefits. Think light denim shirts buttoned up to the collar and a wool overcoat in Prince of Wales check – they are the perfect go-to for those tricky in-between months but also versatile enough to take you from your weekday workwear to weekend wardrobe. Double up on denim or go a step further towards functionality with a nylon bag with extra pockets. Sling over a suit for a contemporary twist on tailoring. Function has never been so fashionable.

RECEIVE £20 OFF WHEN YOU SPEND £75 AT DEBENHAMS FROM 30TH SEP – 13TH OCT. FOR MORE INFORMATION, VISIT DEBENHAMS.COM





Opposite: Epsom coat, £145. Slim jeans, £25. Both by **Hammond**. Denim shirt by **Red Herring**, £25. Leather trainers by **Jasper Conran**, £80. Backpack by **Mantaray**, £35. All at debenhams.com

Ditch the normcore windcheater, Louis Vuitton 2054 is in town

GQ gets an exclusive first look at Virgil Abloh's new function-focused capsule collection, designed expressly to get you through the (helicopter) commute in style

Story by Teo van den Broeke



From top: Trousers, £1,370. Trainers, £775. Sleepall, £5,935. Jacket, from £6,300. Jacket, £6,300. All by **Louis Vuitton**. louisvuitton.com

Virgil Abloh, the Illinois-born artistic director of menswear at Louis Vuitton has achieved an extraordinary amount in his three short seasons at the Parisian brand. Not only has the designer continued Kim Jones' streetwear-focused legacy by imbuing the label's collections with an entirely youth-focused, hype-beast-friendly aesthetic (think tie-dye leather track pants, oversized puffer jackets and a host of "accessamorphosis" pieces that allow luggage to be worn rather than carried), but he's also helped to redefine the meaning of "luxury" at this strange, turbulent juncture of the 21st century. Abloh – by way of the ultra-diverse casting in his seasonal shows, his determined outreach to the youth demographic with his "boy-to-man"-themed advertising campaigns and his focus on supporting young talent by mentoring new designers, such as A-Cold-Wall's Samuel Ross – is single-handedly spreading a message of hope and positivity not often found in the industry, and the whole thing couldn't feel more modern.

Now, for AW19, Abloh has unveiled the latest part of his vision for the French maison: Louis Vuitton 2054. Described by the brand as a "performance-inspired tech line", the collection, which will be released exclusively in Louis Vuitton's boutiques this month, breaks even further away from traditional luxury codes by aiming at the world's cool kids as much as its savvy commuters.

Consisting of 14 fully water-repellent pieces, it's a collection that works hard and looks good. It includes an oversized puffer, a military parka, parachute trousers and a padded overshirt, but it's the accessories that are the stars (it's Vuitton, after all). From an oversized holdall that rolls out into a sleeping bag – appropriately titled the "Sleepall" – to a pair of safety goggle-style sunglasses, not to mention the bucket hat that can be cleverly packed into itself, this new collection is a step in a hypermodern direction for Louis Vuitton (and one that further affirms Abloh's unquenchable thirst for disruption). Here's what the designer had to say about his latest foray into the future of LV menswear.

So, Virgil, in your own words, what is Louis Vuitton 2054?

"Louis Vuitton 2054 is our definition of the luxury lifestyle corner of fashion. It's the idea that fashion speaks to different segments of clients and while the main collection sets the overall tone for the Louis Vuitton men's platform, audiences tune in on distinct frequencies. This line is a response to a demand for a high-fashion proposal that fuses the properties of performance-oriented, technical activewear with everyday essentials: predominantly nylon-based garments native to the great outdoors, tweaked and elevated into the luxury summit of fashion."

Why did you decide to call the line Louis Vuitton 2054?

What's the significance of the number?

"Any kind of research begins with understanding what happened in the past. Only when you comprehend the past can you bring something into the present. It's taking that idea one step further and bringing this line into the future: 2054, the 200-year anniversary of Louis Vuitton, which was founded in 1854. What does Louis Vuitton look like in 2054? What are the lifestyle demands the house will be responding to in the future? How will our collective approach to dressing have evolved? Performance, transformability and versatility seemed like a credible proposal."

What made you decide to draw on the activewear arena for this collection?

"It's an interest in fashion that can have a relationship to the world around it. We live in a time of increasing awareness – of both ourselves and our surroundings – when businessmen from Paris become weekend warriors in Gstaad and everyone is testing their own limits. In the process, we are creating a heightened level of expectation for everything we do, including what we wear. We expect design to perform, to serve a purpose beyond the obvious. Cloaking yourself in a coat that transforms into a tent, or an overshirt that compresses into a pillow for that tent, is simply the extreme, quite imaginative response to that mentality."

Why did you choose to launch Louis Vuitton 2054 as a stand-alone collection?

"We launched Staples Edition, another offshoot line, as part of Pre-Fall 2019. The idea behind that collection is to hone the essential garments and accessories that create the foundation for our wardrobe. Louis Vuitton 2054 feels like a natural continuation of that idea: to build an infrastructure within the house that covers all areas of our contemporary way of dressing." **GQ**

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FASHION

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‘We expect design to perform: a coat that transforms into a tent, a shirt that compresses into a pillow...’



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PORSCHE

GQ CARS

Edited by **Paul Henderson**

Future-proofed, fortified and **VIRTUALLY UNSTOPPABLE**, the new **LAND ROVER DEFENDER** delivers toughness and state-of-the-art tech. It's not backward in coming forward and it's instantly, **INSANELY COVETABLE**



TOUGH ON THE ICE AND EASY ON THE EYES, THE NEW LAND ROVER DEFENDER



It was good enough for Balmoral... Now it's even BETTER

Land Rover's all-new iteration of its 71-year-old off-roader

Story by **Jason Barlow**

How often do you upgrade your smartphone? Probably every two years or so. It's a product cycle predicated on a shameless built-in obsolescence, insistent marketing and consumer promiscuity – unless you're a spy, Russian oligarch or drug dealer, in which case it's the Nokia 3210 for you.

Future-proofing the new Land Rover Defender is a task its creators have dealt with assiduously. You might remember the scene in *The Queen* in which Helen Mirren's titular head of state physically hammers the errant diff lock on her beloved Land Rover back into working order. Well, now it's all about "software-over-the-air" updates. The new car has 14 electronic control modules overseeing the infotainment alone and a further 85 taking care of everything else, including off-road systems, and assuming there's a satellite phone and suitable data connection, it will always be running the latest tech wherever it is in the world. This, says Land

Rover, has replaced the traditional toolkit. Her Majesty will be thrilled.

When you think about it, Land Rover has always traded in connectivity. Rather than the infinite streams of ones and zeroes that basically define humankind in 2019, the original Land Rover Series 1 pioneered a go-anywhere attitude backed up by a platform robust enough to make the seemingly impossible possible. We're talking actual physical, geographical connection here, friends. Crucially, these were also cars with character, machines with soul – a classless, pan-generational fact of life as much as a form of transport.

And an enduring one, too. From its debut at the 1948 Amsterdam Motor Show until the last one left the Solihull line in January

'The new Defender might look elemental on the first read, but don't be fooled by that'

2016, Land Rover somehow managed to keep the thing in continuous production. That's 68 years, a product cycle that would have the wonks in Cupertino spluttering into their soy lattes.

And now there's a new one. OK, so the Defender name didn't arrive until a relatively recent September 1990, but here – at last – is an all-new successor to one of the very few cars that deserves the adjective "iconic". It uses a brand-new chassis architecture, looks familiar yet different, is available in short-wheelbase 90 or long-wheelbase 110 form, has an ingeniously reconfigurable interior, state-of-the-art (and beyond) infotainment, promises unimpeachable all-terrain capability and can wade through 900mm of water and tow 3.5 tonnes – though perhaps not at the same time. A choice of two diesels and two petrol engines will power the Defender at launch, including a six-cylinder, 300bhp mild-hybrid (a plug-in hybrid arrives in 2020). In ensuring that the new Defender can clamber over the sort of rocks you'd have



trouble standing on, no stone has been left unturned. This is a monumental effort.

Of course, the haters will still hate. You can't please all of the people all of the time, particularly beardy off-road enthusiasts. Creating the new one is a bit like building a modernist annex on the Tower Of London, but they've gone ahead and done it. There's also the small matter of what sort of vehicle it should be, something I call the "Hilux conundrum": that's the Toyota pick-up the Jeremy Clarkson-era *Top Gear* team famously craned onto the top of a soon-to-be-demolished tower block, only for it to start and run even in the midst of smoking rubble. This underlined an almost surreal durability that's made it the vehicle of choice in the world's harshest climes (often with an Isis moron hanging off the back, a different sort of beardy off-roader), the Defender lately better known for its foibles than its invincibility.

Need to know

**Land Rover
Defender 110**

Engine
240bhp,
2.0 litre diesel

Performance
0-62mph, 8.7 seconds;
top speed, 117mph

Price
From £45,240

Contact
landrover.co.uk

The global market for hardcore utility vehicles amounts to three million units per year. Land Rover wants rather more than the 30,000 – one per cent – it was shifting at the end of the old Defender's life. But where to start? "We have gone back to our roots, but in a modern, relevant way," the company's design director, Gerry McGovern, tells *GQ*. "When I came back from the US in 2004, we were a specialist brand doing about 100,000 vehicles per year globally. [In 2018, it sold almost 412,000.] We need to create vehicles that are universally appealing without them becoming generic. There has to be an emotional connection.

"I look at three elements here," he continues. "The first is visceral: do I want it? Secondly, does it work properly and do I still want it even after I've owned it a while? Finally, have I built the sort of relationship with it that justifies and reinforces why I bought it in the first place? It's key to the way we approach designing and engineering our vehicles. They're things our customers fall in love with."

On that basis, nailing the new Defender's look hasn't been easy. Preserving that emotional link invariably leads to pastiche and the early noughties' retro trend – unsurprisingly – didn't have much staying power. The new Defender keeps the original's proportions, most critically its short front- and rear-overhangs for optimum break-over and departure angles and the chamfered shoulder line

is preserved. Without stating the obvious, everything is horizontal and linear, including the wheel arches, until you reach the parts that aren't. At which point it becomes vertical and sheer. The headlights are round, but with a brow to avoid the startled look that would otherwise result (a startled Defender would never do). There are "floating pillars", "Alpine" glass, chunky door handles, a coloured border beneath the windscreen, exposed door hinges and a rear-mounted spare wheel. It's functional, unadorned and looks as good on 18-inch wheels as it does on 22s. It looks effortless, but getting to >>



CHAPTER 1

JANSSEN POWERS, DIRECTOR
ROME AND MOLISE, ITALY

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>> this point is anything but, as the reliably outspoken McGovern confirms.

"I hate the term styling. We don't do styling. We do design. It's inextricably linked with engineering – and if it isn't, you get the flower arrangers on one side and the flat earth society on the other arguing with each other. The new Defender might look elemental on the first read, but don't be fooled by that: this is a very sophisticated design. When you do something as simple as this in terms of its geometry, its surfaces have to be perfect. It's also about durability. You'll be able to kick the hell out of it."

The development team certainly did. The Defender uses a new all-aluminium chassis codenamed D7x, which is both light and incredibly strong: Land Rover says the Defender has a torsional rigidity of 30,000Nm per degree, a figure not far off the mostly carbon fibre Lamborghini Aventador. This means that even when the car is being hammered down a rock-strewn ravine, its body won't flex or twist and nothing will fall off it.

So the basics are there. In addition, the Defender was subjected to Land Rover's "extreme event test" procedure during its development phase. Highlights include repeatedly accelerating the car into a 200mm-high concrete kerb at 25mph and driving over ditches at speed. Then there's the "six degrees of freedom" (6DOF for short) test, during which a prototype is strapped into a four-poster rig that sends physical forces in three directions to all four wheels and pummels the thing until something breaks.

Then it is stripped down, anything deformed or broken photographed, rebuilt and the process begins again. In all, about 62,000 engineering tests were done on the hardware, with many millions more making sure the software is incorruptible. Its engineers might have been gainfully employed in medieval torture in a former life, but Land Rover knows this stuff simply has to work.

The Defender also has to behave properly on-road, a realm in which the original was comically inept by modern standards (not that it mattered: after his test drive, a friend pronounced it the worst car he'd ever driven and immediately ordered one). Fully



Creating a new Defender is like building a modernist annex on the Tower Of London. But they did it anyway

independent suspension will be transformative here and electronic air springs and adaptive dampers allow the driver to tune the ride. Yet it still has a maximum axle articulation of 500mm and can scamper up or down 45-degree inclines. LR's Terrain 2 tech is now dominated by software algorithms and while drivers of the old car could lock the central diff manually with the high-to-low range gear selector, a central touchscreen controller now manages cross-axle slip and off-road adventure. There's also a choice of three settings for throttle and gearbox response, steering and traction control, allowing experienced off-roaders and all-terrain newbies to personalise the set-up. Or you can just leave it in "auto" mode and let the software do its thing. When I challenged one of the engineers about this digital hegemony, he insisted it was all the right way round – enhancing the driving experience without hurting the Defender's inherently mechanical character. This isn't CGI for the sake of it.

It's difficult not to sound like a Cassandra when you've got tech such as the "wade" programme that basically primes the car for river action – including setting the climate control to recirculate the cabin air and dragging the brakes on exit to clean and dry the discs – and "ClearSight ground view" so you can actually see what's underneath rather than waiting for an expensive sounding crunch. The same tech can turn the rear-view mirror into a digital screen using a 1.7 mega-pixel camera. And you can heat or cool the car via an app.

The cabin itself is also fantastic. There's rubber on the floor and flush sills so you can clean it quickly. The gear lever for the eight-speed auto transmission is on the dash, leaving you with the option of having an additional middle jump seat or a massive space to store stuff. There are 12V charging points and USB ports all over the place. The ten-inch infotainment screen runs superfast processors, it's fully configurable and vastly more intuitive. The interior also looks fantastic, reduced to the max with structural elements informing the design, new sustainable materials inside and the Defender logo printed on the magnesium panel ahead of the passenger. Seven exterior body colours with names that reference the original supercontinents are available from launch. Land Rover has also taken aim at the aftermarket game and developed an army of accessories.

The 110 version starts at £45,240, with the cheaper 90 and Commercial version – on steel wheels – to follow. To run with McGovern's visceral impulse, the starting point is: "Do you want one?" Hell yes.



No true FRENCHMAN: why PEUGEOT still kills stereotypes

It has Italian design heritage and the refinement of a German saloon, but the 508 is inarguably Gallic



The 508 leans in to idiosyncrasy with a coupé-like profile and imaginatively reconfigured dash

These are self-evidently complicated times when it comes to national identity. Despite the fact that the car industry was an early adopter in terms of globalisation, stereotypes still attach themselves, limpet-like, to car brands. Italian cars have dodgy electrics. The Germans do it best (all of it). And the French are as flaky as a three-day-old pastry mouldering on a Parisian sidewalk.

It's all rubbish, of course. Peugeots remain popular in Africa because they're bulletproof, and the 504 saloon – launched in 1968 – was still being made in Nigeria as recently as 2006. Peugeot also has a reputation for chassis finesse, typified by the 205 GTI, an Eighties hero that's now a seriously appreciating asset. Like everyone else, the company has had its ups and downs, but it's currently in a major up phase and the 508 aligns all its old attributes with some new ones.

This is a mainstream saloon in a world full of pointless SUVs and a reminder that the French have a penchant for the left-field. The 504 was designed by the maestro Aldo Brovarone at



Need to know

Peugeot 508

Engine
177bhp, 2.0 HDI

Performance
0-62mph, 8.3 seconds;
top speed, 146mph

Price
From £24,635

Contact
peugeot.co.uk

This is a reminder that the French have a penchant for the left-field

Pininfarina (the Ferrari Dino was also his), so there's a deep vein of aesthetic flair. Peugeot's current design boss is Gilles Vidal, one of the very best in the game right now, and he's implemented a visual language that's eccentric without being unnecessary. The 508 has bold surfacing, its head- and tail-light graphics are strong, and the rake of the rear window gives it a quasi-coupé silhouette. It's 80mm shorter than the old version, so it looks wider and better planted, amazingly so for a four-door saloon. It's sharp and stylish, but also that rarity among modern cars: genuinely beautiful.

Inside, the urge to go off-piste is exemplified in the "i-Cockpit". The instruments sit much higher than normal and they're viewed above the

wheel rather than through it. The wheel is small and not completely round (think Tie Fighter in *Star Wars*). The gear selector has a similarly sci-fi feel. The central ten-inch infotainment screen is flanked by piano key buttons to trigger audio, climate and phone connectivity. And the main dials are digital jobs that can be reconfigured. In GT spec, this philosophical oddness is underpinned by a high-quality feel.

It's just as good to drive. The eight-speed gearbox shuffles its ratios overenthusiastically, and none of the engines are particularly thrilling, but the 177bhp 2.0-litre turbodiesel is amazingly refined at motorway speeds and gets along in a way that's not far off the Mercedes S-Class in its overall refinement. As it is, it's an assertive counterpunch to the received wisdom that only Germany can do credible things in this sector. **JB GQ**





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THE
ALASTAIR CAMPBELL
INTERVIEW

JO SWINSON

With the parliamentary battleground dominated and deadlocked by the most intractable political crisis in living memory, the newest party leader – the Liberal Democrats’ youngest ever – is positioning herself to dismantle the Westminster roadblock. Across two interviews, she lays out her plan to prevent no deal, defeat Johnson and Corbyn – two opponents she regards as unfit for office – and move past the paralysis that Brexit has wrought

Photograph by **David Levene**



It is with a perfectly straight face and a fair bit of passion in her eyes and her voice that Jo Swinson insists she can be prime minister. Soon. This may seem ludicrously far-fetched, given that at the time of our first interview – on 27 August – she led just 14 Liberal Democrat MPs. When we spoke again on 6 September, independent MP Luciana Berger and Conservative Phillip Lee had defected and made it 16. But she argues we are living in unprecedentedly volatile times, the country wants neither Boris Johnson nor Jeremy Corbyn as PM and the clarity of her “stop Brexit” message is striking a chord.

The first UK party leader who was born in the Eighties, the first woman to lead the Lib Dems, a former minister in the David Cameron-Nick Clegg coalition, it must have felt very different four years ago, when both she and her husband, Duncan Hames, lost their seats as Cameron finally won a majority. She admits it was a little bit like grief after a death. But a year later, thanks to his disastrous referendum decision, Cameron was gone; then hubris struck his successor, Theresa May, who called an election expecting a landslide, which instead saw her lose the Tory majority and Swinson back as MP for East Dunbartonshire (a seat she first won as a 25-year-old in 2005). Two

years later, she was elected Lib Dem leader. As Cameron and May reflect on their failures and mull their place in history, Swinson is now in a potentially critical position in the stormy politics of our time, as the fight over Britain’s future continues to rage.

AC: How big a mess do you think our politics is in right now?

JS: A huge mess: a moment of national crisis, on the verge of crashing out of the European Union without a deal, a prime minister who is saying that he’s not going to listen to our democratic institutions. That actually is pretty worrying for the democracy that we have.

AC: Do you not think he’s got a point, though?

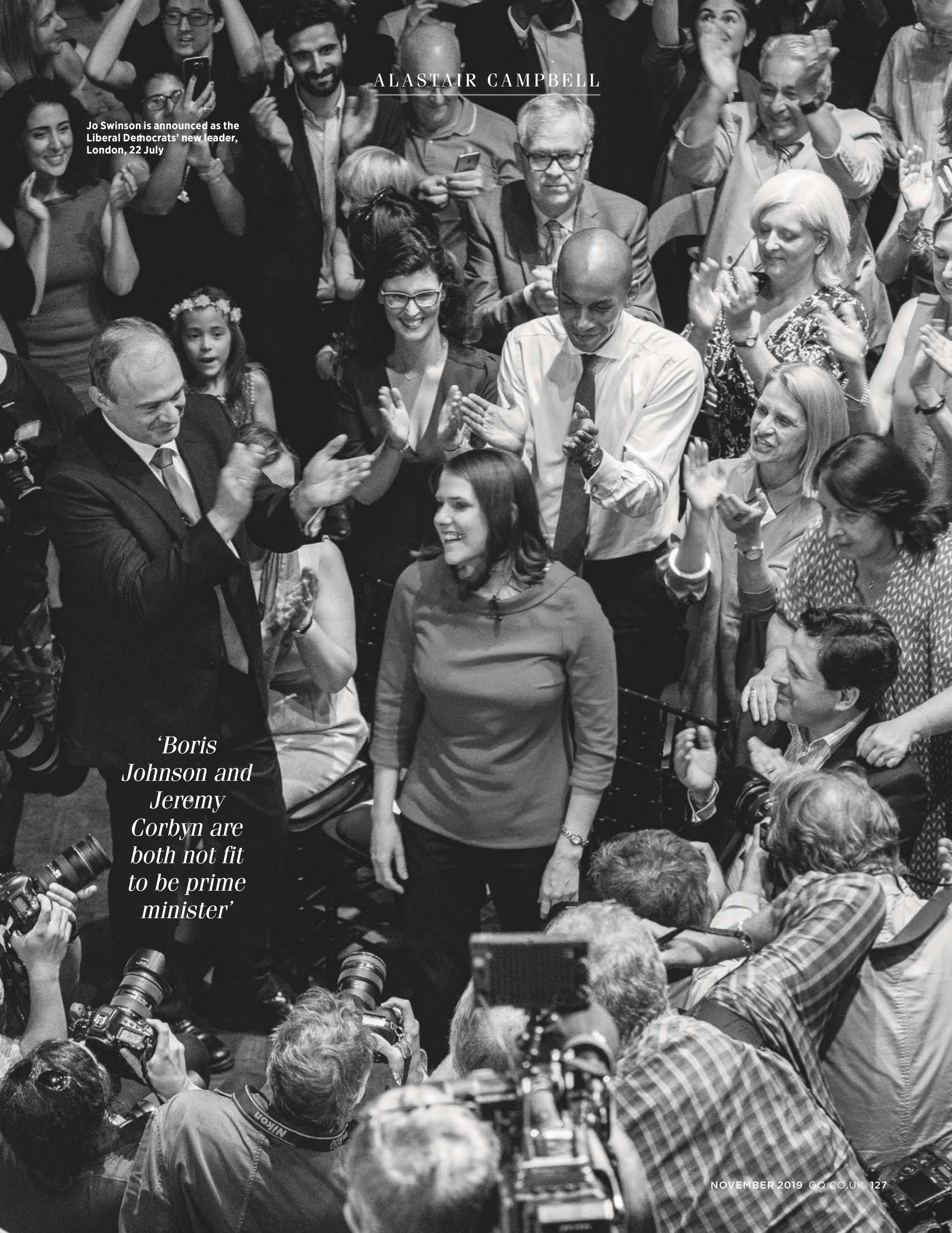
JS: I don’t. I don’t think that there is a mandate or legitimacy for the path that he is pursuing.

AC: But the country did vote to leave and three-and-a-bit years on we still haven’t left.

JS: Sure, but we didn’t vote to leave without a deal.

AC: But we voted to leave.

JS: By a small margin; that was the result. This has huge impact on our country for generations. This is not like a general election when you vote in one government and it all goes horribly wrong >>



ALASTAIR CAMPBELL

Jo Swinson is announced as the
Liberal Democrats' new leader,
London, 22 July

*'Boris
Johnson and
Jeremy
Corbyn are
both not fit
to be prime
minister'*



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>> and five years later you vote in a different government. I hand on heart do not believe that there is a majority in this country in favour of any specific type of Brexit. I just don't see how it is in any way a responsible thing to do.

AC: So either we leave on Boris Johnson's terms or we don't leave. How in either scenario does the country start to come back together again?

JS: I recognise the real challenges. I say that not just thinking about Brexit, but with the experience that I've had as a Scot. A referendum in 2014, five years later and Scotland is still very divided.

AC: And more likely to vote yes to independence next time?

JS: I think the case is stronger than ever for the United Kingdom. If there is one lesson to be taken from Brexit it is that breaking up is hard to do and the idea that you ladle chaos on top of more chaos would be devastating for Scotland.

AC: This is English nationalism that is taking the country in this direction. Scottish nationalism seems to want to take us in the European direction, which is where you want to go as well...

JS: I'm really worried about the rise of nationalism generally. Fundamentally, nationalism is saying that you are somehow different to other people or better than other people because of your nationality. I'm a humanist. I'm an internationalist.

AC: Do you not feel Scotland is a much more liberal and progressive country than England?

JS: We shouldn't be complacent. Scotland has elected Ukip as members of the European parliament; 38 per cent of people in Scotland voted for Brexit. Again, that narrative that says it's totally different and separate, I don't think that it is. I agree that Boris Johnson is an awful prime minister, but I don't think that's a reason to throw away 300 years of successful shared heritage, culture, strong bonds.

AC: What does it say about our country that Johnson is prime minister?

JS: I think it is deeply worrying. Six or seven months ago, I didn't believe that the Conservatives would elect Boris Johnson. I think what happened was they got spooked by the Brexit Party.

AC: Where would you put Corbyn and Johnson on the traditional left-right spectrum?

JS: Jeremy Corbyn is pretty far off to the left. Boris Johnson... it's hard to know what he thinks because we have seen so many different faces of Boris Johnson. I



Jo Swinson photographed for British GQ, London, 27 August

'People deserve to be able to vote for a party that says we should stop Brexit'

have to confess, he is one of the small number of politicians I really find it difficult to have time for. Normally I can disagree with people in different parties and find a way to work together and think, "Well, at least they're trying to do the right thing."

AC: Not him?

JS: I don't think he cares! I think he really doesn't care. What he did in the case of Nazanin Zaghari-Ratcliffe just makes me furious. He doesn't seem to show any kind of remorse or feel bad about it – he says he feels anguish, but he shows no evidence of it whatsoever. All he cares about is Boris Johnson and becoming prime minister and he was prepared to say whatever it took to get him into Number Ten. One of the reasons I have stood for leadership of my party is that I think the public needs a better choice. At the next election, the offer of Boris Johnson and Jeremy Corbyn is not good enough. That's why I've set out ambitious plans for the Liberal Democrats, that we are aiming for government and I am a candidate for prime

minister, because I think the country needs us to be doing that.

AC: But you have 14 seats?

JS: There will be a general election at some point, because Boris Johnson has a majority of one, thanks to the Liberal Democrats winning a by-election victory in Brecon And Radnorshire. I have been in cross-party talks because I believe in working with other people, where you agree to try to achieve shared goals, even if you can't agree about anything else.

AC: Say the Tories and Labour got identical outcomes in terms of seats, which of those two do you think you could work with as prime minister?

JS: They are both, I think, not fit to be prime minister.

AC: If that is the choice?

JS: There are millions of people out there who agree that Boris Johnson and Jeremy Corbyn are not fit to be prime minister and so we have a general election campaign and we make our case and our pitch to the country. I think the way that politics is right now, things are volatile. I think we are at a tipping point, because we are changing from that old system, where it was all about left-right and those two big parties, and people want something new and something different.

AC: As you know, I voted for the Liberal Democrats in the EU elections...

JS: Thank you very much, Alastair!

AC: But if you're going to stop Brexit, there are going to be lots of areas where presumably you will want Labour to beat the Tories?

JS: I know that there are people in the Labour Party who are working hard and trying to get Labour to a sensible position on Brexit. But, basically, we both know that the Labour leadership is not currently in favour of remain. It doesn't matter whether you put a red rosette on it or a blue rosette on it, Brexit is going to be bad for our country. People deserve to have the choice to vote for a party that will say we should stop Brexit.

AC: Jeremy Corbyn in a word?

JS: [Sighs.] Is a sigh appropriate as a word? I think maybe the word would be frustrating.

AC: But that's because he doesn't share your views on Europe and also maybe he is trying to deliver on the result of the referendum.

JS: I think you're right. It's because he wants us to leave the European Union. That's not where the majority of his party membership and MPs are. He's not listening to them. It's another reason >>

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>> why so many people in the Labour Party are very unhappy.

AC: Do you think you were a bit hasty in rejecting his initial “Let’s get together and stop no deal”, because that frustration poured out?

JS: There is no doubt that he has been pretty frustrating. I’m also genuinely worried about what happens next.

AC: Whether you like it or not, he is the leader of the opposition and the constitution says if the prime minister can’t form a government the opposition has to try.

JS: Well, actually, under the Fixed Term Parliaments Act it is much more vague than that.

AC: But he is the leader of the opposition.

JS: He is and so what we have positive agreement about among the parties is the need to pursue a legislative solution to stopping a no-deal Brexit.

AC: You feel the legislative route is much more credible than a motion of no confidence?

JS: Not least because in order to succeed in a motion of no confidence you are requiring Conservative MPs to vote down their prime minister and, as somebody has put it, it basically means ending their parliamentary careers.

AC: You’re obviously not happy with Johnson being prime minister, but would it be better or worse if Jeremy Corbyn were prime minister?

JS: I genuinely do not think that choice is a good enough choice for the British public. When I joined the Liberal Democrats I didn’t think that I would be sitting here today and talking about potentially becoming prime minister and running for that, but when I look at Boris Johnson and Jeremy Corbyn, hand on heart, I am very confident I could do a better job than either of them. We have got a no-deal Brexit around the corner; we have a climate emergency that we have less than 12 years to tackle; we have got poverty in our communities; we have real problems with our politics more generally. I genuinely feel we need to make sure that the Liberal Democrats can be that home for people with liberal values who want and demand and deserve something better than either Boris Johnson or Jeremy Corbyn.

AC: From a purely selfish Liberal Democrat perspective, would it worry you if Jeremy Corbyn vanished and somebody more credible came in?

JS: I’ll certainly say there have been many times over the last couple of years

when Jeremy Corbyn stood up at the despatch box and said something and then 20 minutes later Yvette Cooper is called from the backbenches and you just think, “Yep. She’s showing you how it’s done.” History is littered with what-ifs. What if those Labour MPs hadn’t put Jeremy Corbyn on the ballot paper and somebody like Yvette had become leader of the opposition? I think you’d have had a Labour Party that would have enthusiastically campaigned to remain at the referendum in 2016, which I think might have meant you’d have had a different result, given it was so close in

‘The thing that worries me the most about Donald Trump is the assault on truth’



Boris Johnson’s controversial speech at a police training college in Wakefield, 5 September

the end, and you’d certainly have had a different past three years in the aftermath.

AC: Is that where a lot of your antipathy to Corbyn comes from, failing to campaign in the referendum?

JS: Brexit is part of it. That *Panorama* documentary in which you saw those staffers, young people... Instead of saying he would root out the anti-Semitism and going to war with anti-Semitism, he goes to war with the BBC and impugns the reputations of those former staffers. I do find that really troubling.

AC: Does Corbyn not care? He does have a world view.

JS: Does he care about anti-Semitism? That is the genuine question you are left asking.

AC: What do you think of Caroline Lucas’ women-only cabinet idea?

JS: I’m a big fan of Caroline. We get on very well and we agree on a lot of things.

AC: I can feel a “but” coming.

JS: She made a contribution about how we work more cross-party, and I am a huge

feminist, but I think men have something to offer the debate as well. There’s the “but”. When I first entered parliament, women were about one in five MPs; now it’s up to about one in three. We’ve all had that experience of being the only woman in the room and knowing what that feels like to feel a bit different. There is a degree of shared sisterhood that is sometimes unspoken and silent but acknowledged.

AC: After you lost your seat in 2015, did you know straightaway you wanted to get back into parliament? You and your husband both lost on the same night.

JS: No. You need to process. It’s quite like the stages of grief. I was a minister as well, so the pace of work had been intense. We had a 16-month-old son at the time. He was amazing, actually.

AC: How did you manage that with a husband in Wiltshire and you being in Scotland?

JS: A lot of planning. One thing we’d decided very quickly after 2015 was that we were not going to reinvent the Glasgow-London-Wiltshire triangle.

AC: So one of you was always not going to be an MP after that?

JS: Yeah. We were pretty clear about that.

AC: Now, as a party leader, possibly with an election just around the corner or a referendum hopefully, now with a baby as well...

JS: Yeah. You just add another difficulty level on the whole parenting thing. It is logistically challenging, but that is parenting, right? It’s always hard.

AC: I guess so. That feels very hard to me. Two young children, including your baby, taking on the leadership of a party.

JS: Hang on, did Tony Blair not have a baby when he was prime minister, I seem to recall?

AC: He did.

JS: Yeah. I mean, men *do* do this. It has been known.

AC: I know, but Tony Blair also had a massive amount of support in a way that perhaps the leader of the Liberal Democrats doesn’t.

JS: Well, we’re growing. I’m ambitious for the party.

AC: How would you define Trump’s influence on public debate?

JS: The thing that worries me the most is about truth. I think there is an assault on truth. I’m not going to say there were glory days when nobody fibbed about anything, but, generally, people didn’t just make random stuff up or if they did they were called out on it and it was really seen >>

>> as bad practice. Trump has come in and he lies about the size of the crowds at his inauguration, which is a tiny thing. It is that assault on truth.

AC: Well, Melton Mowbray pies, which Johnson lied about, is a tiny thing.

JS: I almost wonder, is he trolling us? Because he's even chosen a thing that is rhyming slang for lies. Is it deliberate?

AC: If Johnson lied would you call him out on it?

JS: Yeah, although there is a way to say, "That is not true" that is then not turned into calling someone a name, which I think is positive for our debate.

AC: It used to be that if a prime minister or minister was lying at a despatch box it was a resignation issue.

JS: Exactly! With this government there have been so many things that would have been a resignation issue, which have all been sacrificed to this altar of managing to hold together this split Conservative Party. I mean, Chris Grayling, how many times should he have been sacked? Boris Johnson, [with] the Nazanin case that I stated earlier.

AC: Now he's prime minister.

JS: Exactly.

AC: There's no shame.

JS: There is no shame. I think that is a problem. I think there are still a lot of people in our country who would like to see consequences when people act in that way.

AC: Eton has produced three times more prime ministers than the Labour Party in its entire history. This is a country still running on privilege.

JS: It is and it's not good enough. There are two responses to that: you can give up and go home and say it'll never change or you can say it will only ever change if we get involved and try to make it change.

AC: Final question. Does it help or hinder that Nick Clegg is off making squillions in California?

JS: I've got a good relationship with Nick. I think he did a lot of good things. He was very passionate about social mobility and the pupil premium...

AC: What about social media?

JS: I think there are some really interesting issues about technology and I'm pretty sure there will be some areas where Nick and I have disagreements about the role of Facebook, but we need to have those discussions. It's a good example of one of the things that gets almost zero airtime, zero political attention, because everybody is constantly talking about Brexit. The relationship between technology and our lives and where the power lies, the way in which tech companies are able to dictate,

regulate, how that can be regulated and how we can make sure that tech is used for good and to create new opportunities to solve problems. That is the stuff we should be discussing. What does the future of work look like and how that will be changing, and how we need to skill people up differently, and how do we then use that to tackle the climate emergency and make sure everybody has a decent standard of living? There is a better future that we can have if we can get out of this Brexit nightmare and get on to a more positive footing. I'm determined to do that. I believe that is possible.

'There is a better future if we can get out of this Brexit nightmare'



Jeremy Corbyn speaking against a no-deal Brexit in Salford, 2 September

So much happened in the immediate aftermath of our interview that we spoke again at the end of a week in which Boris Johnson lost more Commons votes than Tony Blair did in his entire premiership and lost his brother, Jo, from the cabinet too.

AC: What were the last few days like?

JS: Crazy. Intense. I loved the tweet of the politics lecturer who said his current module is UK politics since 1945 and he's thinking of changing it to 3-4 September 2019.

AC: Have you been surprised at just how crap Johnson has been?

JS: Yes and no. No, because I have never had a high regard for him. He has sailed through life on a cloud of privilege. The media have made him appear much better than he is. But he doesn't do the work. Say what you like about Theresa May, she did the work. But, yes, because he has had the whole summer to prepare for this. There seems to be no plan, nothing, just the usual bluster. I don't think he understands how he comes over to people. Like the question from [Labour MP] Tanmanjeet Singh Dhesi on his

remarks about Muslim women looking like letterboxes. He cannot see that it's something one day he will have to apologise for.

AC: Do you worry he might have fascist tendencies?

JS: I am not going to put that label on him. You have to be careful with language. But I found the imagery of that speech in front of police officers, where he was effectively saying he might not obey the rule of law, very worrying. The juxtaposition was quite sinister. It felt rather authoritarian.

AC: He didn't show much concern for the officer collapsing behind him either.

JS: He misses the gene that makes you care about other people.

AC: What do you make of the way Dominic Cummings is operating?

JS: He wants to smash the system. It is actually very unconservative. But it is Johnson who allows it.

AC: Thatcher won a huge majority in 1983 on the same share of the vote as May got in 2017 – because Labour and the SDP split the opposition vote. Do you not need to make sure there are arrangements about who stands where?

JS: We are very clear we want to stop Brexit and anyone who wants to stop Brexit should vote Lib Dem.

AC: Even if it splits the vote in seats where only Labour or SNP might win?

JS: On Brexit, it is not clear what a vote for Labour will mean. They are still talking about delivering Brexit and the only clear path against that is us.

AC: Corbyn has moved on a referendum.

JS: Kicking and screaming. He had a chance to lead and failed to take it. We are going to be better funded and target more seats. It is very difficult to predict what will happen. This is a four-party election, if and when it comes. The Brexit Party is still a player.

AC: We agree a referendum is the best way to resolve this, but do you see an election as inevitable now?

JS: I think we are moving to an election. The question is whether it is in weeks or months. **GQ**

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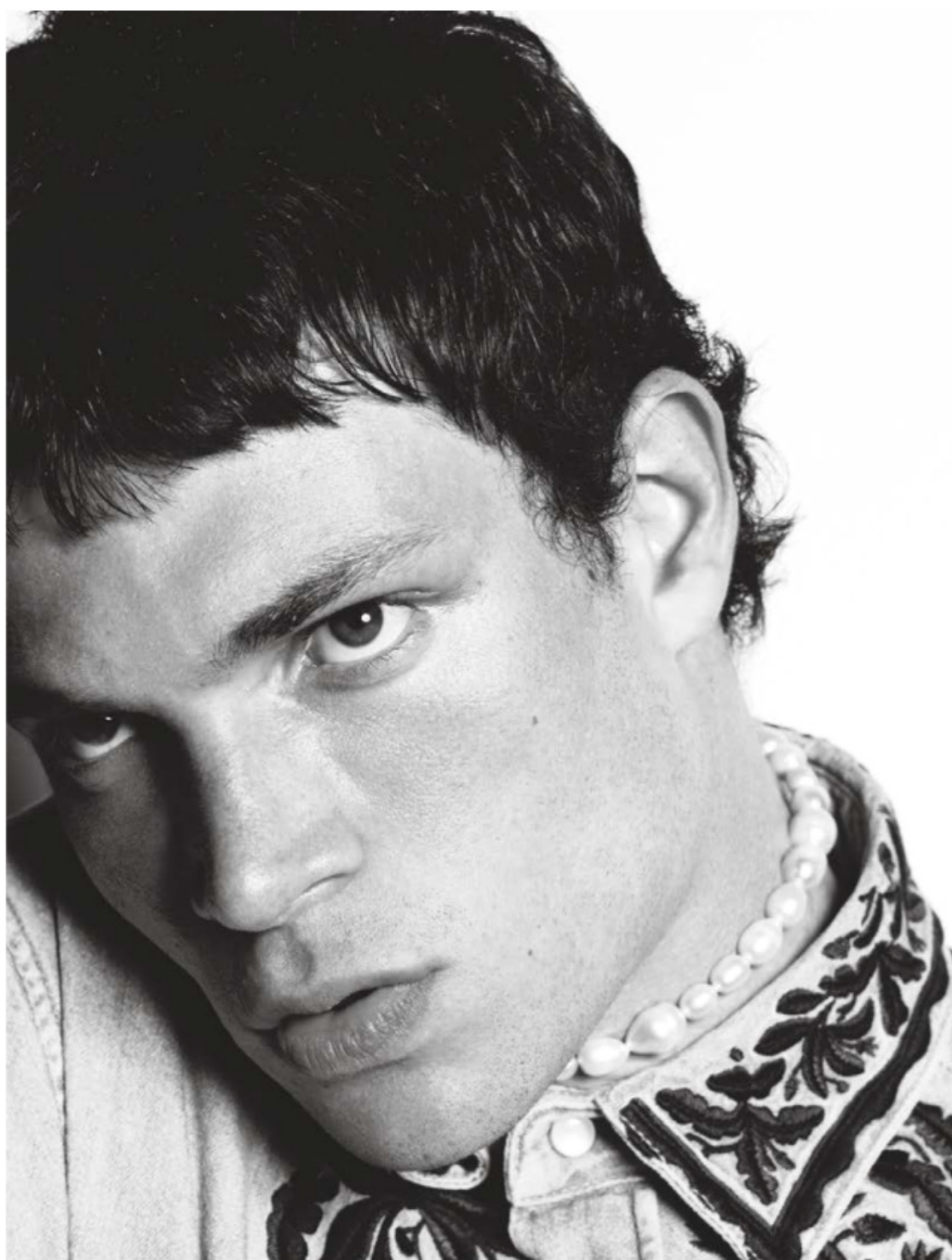
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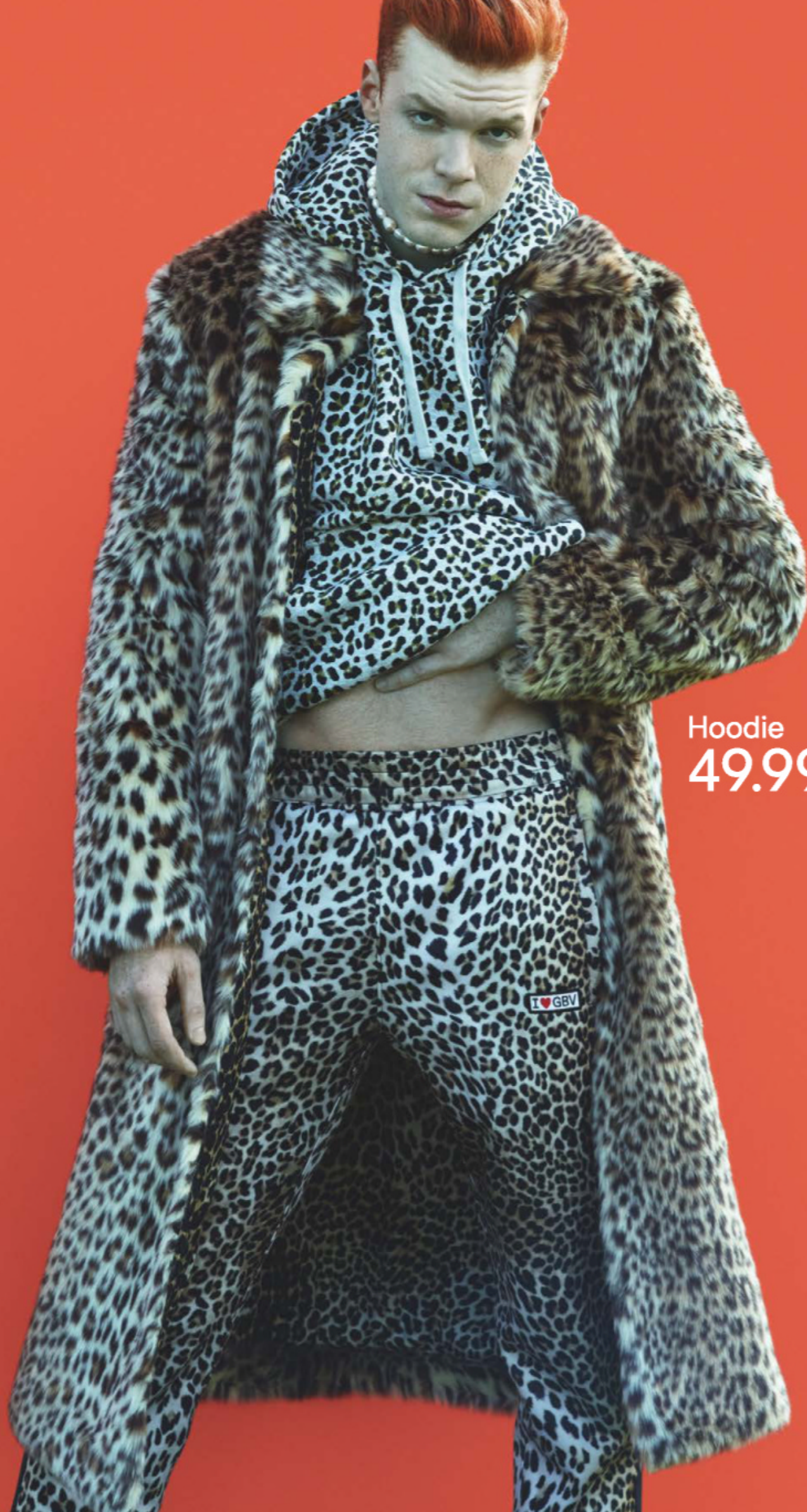
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H&M

A full-page photograph of a man standing in a forest. He is wearing a long, brown, knee-length coat over a blue and white patterned button-down shirt. He is looking upwards and to the right. The background is a dense forest with tall, thin trees and sunlight filtering through the leaves.

REMUS UOMO

DON'T CALL IT 'GLAMPING': OPEN LIVING IN
WILD COAST TENTED LODGE, SRI LANKA

*See macaques, elephants and
Sri Lanka's top grail cat, the
leopard, then feel the knead
of a seriously luxe spa*



GQ TRAVEL

Where to stay, how to get there and **WHO TO KNOW**, this is the keycard that opens **ALL THE RIGHT DOORS**. Whether weekends or weeks, get away from home (and email) with the GQ guide to the **WHOLE WIDE WORLD** Edited by **Bill Prince**

On safari in southern Sri Lanka's Yala National Park



One ISLAND, five *stays*

From safari lodging to cloud-breaking vistas, GQ took a country-wide road trip around South East Asia's all-in island, Sri Lanka

Story by **Jonathan Heaf**



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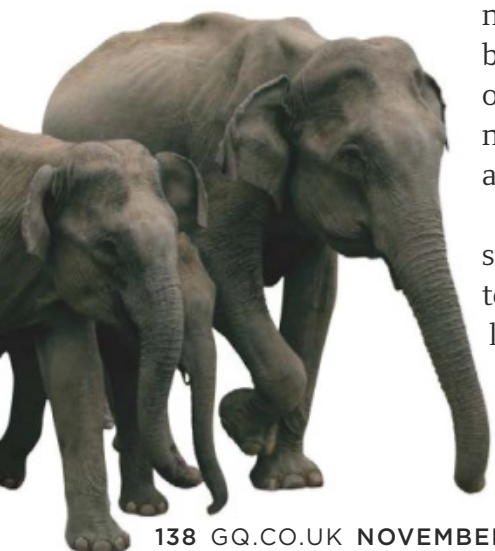


At 8.45am on 21 April the first bomb ripped through the quiet of a sunny Easter Sunday in Sri Lanka. More bombs followed in a devastating terrorist attack that left more than 250 dead and the country (and then the rest of the world) reeling in shock. *GQ* was there when the violent atrocities happened and in the months following it has, at times, been hard to see a country so welcoming and so full of rich promise in turmoil, its doors seemingly locked to the rest of the world. Come early summer 2019, however, some good news: the UK government, followed by the wider international community, advised that it was safe for travellers to head back to the lush, banana-tree-filled jungles and panoramic cityscapes of ancient Sri Lanka and for this country to once again build on its new-found peace – a peace that began when their civil war came to an end over a decade ago.

So where to start? Well, the best way to travel around a destination such as Sri Lanka, full of local nooks and hidden gems over varied terrain, is with those who can plan and provide properly. *GQ* picked luxury travel agent Black Tomato and gave its experts a challenge: to set up a multipoint tour of this wonderful country that offered a morsel of just about every cultural note – a coconut-infused smorgasbord of adventure and indulgence. We wanted to sip local organic

micro-batch gin under the swaying palms on the world-renowned beaches, take walking tours of the historic tea estates in the central mountainous regions, go on safari with birds and macaques, wash orphaned elephants in the rivers, see the odd leopard in the wild and then, after a hard day's surfing or snorkelling, feel the deep knead of some seriously luxe spa offerings. Oh, and all this with two children under ten clinging on to our trouser hems. Difficult? Hardly. Black Tomato came back with some top-notch travel flex, setting up a local driver for a ten-day road tour of Sri Lanka that took in the country's culture and wildlife while also allowing for relaxation for children and parents alike.

Of course, there's so much more to see, but do a similar route and you too will begin to understand why this place is set to reclaim its crown as a favourite travel destination come 2020.



1.

Wallawwa

Let's state the obvious: your head is on a different planet while vacationing. On business, it feels right that you should get to the hotel room as promptly as possible. But, ideally, with a little more time (and some decent planning), on holiday you prefer to travel a bit further to get to a secluded spot. Can you have both? Welcome to the Wallawwa, the perfect place for workhorses used to a business pace, yet in need of some transformative brain space. Located a mere 15 minutes from Colombo airport this hotel is close to arrivals, yet slap bang in the middle of the jungle. The beautifully upcycled colonial manor house is an ideal place to exchange crumpled travel linen for Sunspel swim shorts and Moscot "Lemtosh" shades. The only gear you need to be stuck in here is neutral, allowing for 24 hours of tranquillity and decompression before venturing on to anything more exciting. The Tea Suites are best for couples, while families looking to get cleaned up before an early dinner should choose the Garden Suites (No6 is the quietest), which have clean, modernist living spaces, high, slanted ceilings and vast bathrooms. The Z Spa is on standby for kneading away flight knots, while in the garden, under a canopy of swaying trees, you'll find a stone-paved 16-foot pool. Set brain (and bod) for deep, jungle chill.

MINUWANGODA ROAD, KOTUGODA, KATUNAYAKE.
+94 11 228 1050. TEARDROP-HOTELS.COM/WALLAWWA

Wallawwa's stone-paved pool



Need to know

Although often used as a decompression/recompression chamber immediately before arriving/departing Colombo, the Wallawwa raises the bar in terms of local authenticity, not least with the food and drink. Best taken on the terrace are the grilled Negombo prawns (left) and ever-present traditional Sri Lankan curry and rice.

2. Rosyth Estate

It's unusual enough that, after checking in, guests are walked through a hotel's reception, taken to a tranquil spot, handed a freshly pressed mango juice and – get this, Mr Tarantino – offered a foot massage, but for the owners themselves to be on hand to offer guidance regarding your stay? Well, that's fairly unprecedented, even in the most welcoming of countries. Around two-and-a-half hours' drive from Wallawwa, this 1926 colonial planter's bungalow nestles on a 62-acre private tea and rubber estate in the hilly Kegalle region. It is rural Sri Lanka at its most authentic and unspoilt. Although, quite rightly, there's all the luxe-holiday trappings and 'Grammable pool-spa-yoga spots, the Rosyth Estate truly comes into its own with a little more customer engagement. All meals, for example, are taken in the stunning "floating" dining room, a first-floor wood-beamed

construction that, without walls, is fully open to the swaying palm, banana and mango trees: cloud nine for unhurried epicureans. After a light breakfast – the egg hitters are a must – take the option of going on a walking tour; the resident superintendent Subramaniam, who has more than 40 years of deep local knowledge, will show you the working rubber farm, the hotel's incredible sacred Bodhi Tree, the cliff-view rooms and more chirruping toque macaques than you can shake a coconut husk at. For lunch, why not make your own? Take one of the Rosyth Estate's stress-free cooking courses. Held in the restaurant's kitchen, it's a must for any guest looking to learn the delicate art of making Sri Lankan kottu – extra chilli added at the customer's own risk.

PUSELLA, KEGALLE. +94 352 051265. ROSYTH.LK

Rosyth Estate's open-sided dining room



3. Goatfell

There is something quintessentially modern British about this quietly luxurious hotel; the colonial bungalow feels more like a John Pawson-inspired countryside hotel than a Sri Lankan retreat. This is an exceptional venue, located high in Hill Country, its four – yes, just four – guest rooms look out over mile upon mountainous mile of ready-to-pick emerald tea. Sit on the wide terrace and enjoy endless gallons of the local brew, before sliding into the chilled infinity pool. A note: for those with small, somewhat unruly children, beware. Although under-tens are more than welcome – when *GQ* visited, the wonderful staff lit a bacon-sized fire pit for them to enjoy with cookies – this hotel lends itself to peace and tranquilly, rather than Nerf-gun wars with bombastic siblings and loud iPads in the restaurant. Due to the altitude, nights can be cooler than other areas, perfect for that Loro Piana shawl-collared cardigan you’ve been desperate to rock.

CONCORDIA ESTATE, KANDAPOLA. +94 77 363 8381. TEARDROP-HOTELS.COM/GOATFELL

The infinity pool on Goatfell’s terrace delivers one of Sri Lanka’s grandest private vistas



Inside one of the yurt-like suites at Wild Coast Tented Lodge

4. Wild Coast Tented Lodge

Take a light aircraft from central Sri Lanka down to Yala National Park and the country’s bountiful wildlife zoom into view. Wild Coast Tented Lodge sits on the edge of the reserve and safaris leave early in the morning and around 3pm. Raised, open jeeps (think *Jurassic Park* SUVs on stilts) take us into the bumpy bush to spot water buffalo, fresh-water crocs, wild boar, bears and, if you persevere, Yala’s top grail cat, the leopard. If this sounds a bit hot’n’dusty, perhaps instead float about the lodge’s main infinity pool. Suites are individual domed “tent” structures – although this is a long way from glamping at Glasto. Once darkness falls, guests are walked around by torch-bearing staff; such is the proximity of the wildlife that you never know when a family of elephants is heading your way...



Need to know

Wild Coast’s cocoon-like main building is part *Grand Designs* super-structure, part wooden rocket ship, where breakfast, lunch and dinner are served in neat, ergonomic booths.

PALATUPANA, YALA NATIONAL PARK. +94 117 745 730. RESPLENDENTCEYLON.COM/WILD Coast LODGE-YALA



Need to know

Cape Weligama is the largest hotel *GQ* visited, which means more choice: including two restaurants, Ocean Terrace and a 12-seater “chef’s table” steakhouse, plus The Surf Bar and Cape Club (pictured).

5. Cape Weligama

A beautiful coastal road winds around the tip of Sri Lanka’s southern coast; here, past fishing villages and long sandy beaches, you will find Galle, a historic town with ancient walls popular with box-ticking tourists. Cape Weligama is a 30-minute drive from Galle, set high on the cliff overlooking a public beach and a tranquil bay with a break reef perfect for wannabe wave chasers. A range of suites are available (honeymooners should pick a Cape Pool Villa for maximum luxury and privacy) and a spa takes the best of the natural surroundings (Ceylon tea and cinnamon-laced essential oil massages) to make you supple and smug. Children are welcome, but grown-ups can head away from the family pool (with crèche) and take up a horizontal position at the 60-metre crescent-shaped infinity pool, where swimmers can enjoy a 270-degree vista of the Indian Ocean. For the restless (and non-vertigo sufferers) take the cliff steps to East Beach, where snorkelling and scuba await. **GQ**

ABIMANAGAMA ROAD, WELIGAMA. +94 41 225 30 00. RESPLENDENTCEYLON.COM/CAPEWELIGAMA



Cape Weligama’s Prestige Ocean Villa

GQvideo

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Around London's Stanley Kubrick exhibition with Dan from Bastille
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On location with David Beckham
Transport yourself to Venice with the 2019 GQ Men Of The Year Editor's Special Award winner.



How to do eyeliner
At his *GQ Hype* cover shoot, Yungblud showed us how to apply his signature smokey eye.



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Save money each week with videos from our personal trainer, Bradley Simmonds.



GQ Men Of The Year Awards speeches
All the winners who had the room upstanding at our party at Tate Modern.



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The horological equivalent of a stiff upper lip.

In 1953, stubborn pluck, a fair bit of planning, and British engineering helped get men to the top of Everest for the first time. Tents tested in the wind tunnel at Farnborough, jackets made in Manchester, wristwatches from Bishop's Cleeve.

Kit from Old Blighty is still standard equipment for the roof of the world. Consider the new Bremont Supermarine S300, which Nirmal "Nims" Purja is wearing as he attempts to summit Everest, and 13 other Himalayan 8,000-metre peaks, in just 7 months (the current record is nearly 8 years).

Built in Henley-on-Thames, its hardened steel case and chronometer-rated movement is engineered to survive in the harshest places on earth. While tents and jackets may now be manufactured in any corner of the globe, there's still no substitute for a proper British timepiece.



BREMONT

CHRONOMETERS



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Edited by
Bill Prince

GQ WATCHES

Integrated strap

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The movement

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The dial

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The ALPINE EAGLE has landed

Looking for a dressy steel sports watch with kudos to spare? Chopard has just launched it (again)

Photograph by Colin Ross

Underlining the familial nature of the privately owned brand, three generations of Scheufeles assembled in the Alps this summer to celebrate the unveiling of a new, unisex line of Chopard sports watches. Joining Karl-Friedrich, copresident with his sister, Caroline (also present), was their father, Karl (who purchased the brand in 1963), and Karl-Friedrich's son, Karl-Fritz. Having joined the brand in 1980, at much the same age his son is now, Karl-Friedrich lobbied his father to develop a stainless-steel watch to augment Chopard's established offer in precious metals. The advent of nautically themed luxury sports watches provided the spur, but Chopard cannily took the name of the Swiss ski resort of St Moritz in order to sell a different expression of *la dolce vita* – one that promised a chic demimonde every bit as desirable as the fleshpots of the Med,

without the inevitable comparisons. In time, the burghers of St Moritz declined to allow such overt branding and the model was eventually shelved. Now, 40 years on, the young Karl-Fritz has provided the impetus to reanimate the concept – just in time to catch the second wave of interest in go-anywhere dress watches. In keeping with the current mood for “conscious marketing”, however, the new collection eschews a place name for a purpose – Karl-Friedrich noting that celebrating high-end vacation spots is no longer “the thing”. In contrast, the new Alpine Eagle collection, which spans ten initial references, will support the Eagle Wings foundation, created to raise awareness of the fragile alpine environment. Other, no less profound evolutions: the 41mm (or 36mm) case is made from a hyper-allergenic alloy and comes fitted with a COSC-certified calibre with 60 hours' power reserve. **BP**

CHOPARD ALPINE EAGLE CHRONOMETER, £10,400. CHOPARD.COM

Watch by **Audemars Piguet**, £138,000.
audemarspiguet.com.
Jacket by **Michael Kors**, £660.
michaelkors.co.uk.
Shirt by **Boss**, £99.
boss.com. Trousers
by **Canali**, £330.
canali.com



Why STEEL is worth its weight in GOLD

A fashion forged in the go-go Seventies, the humble alloy has overtaken more opulent materials to become today's watch metal of choice. And it's been helped along the way by some esoteric designs that left their stamp on horological history

Photographs by **Colin Ross** Styling by **Angelo Mitakos**

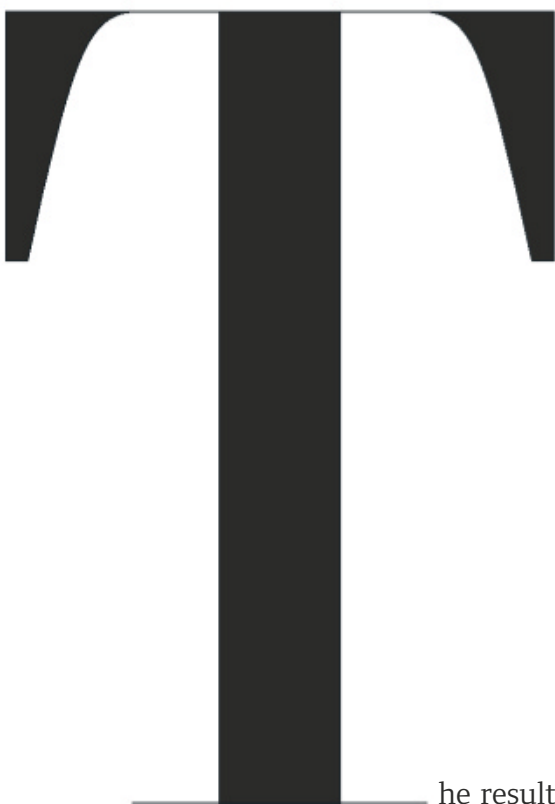
GQ WATCHES



Watch by **Hublot**,
£6,900. hublot.com.
Jumper, £730. Scarf,
£1,415. Both by
Loro Piana.
uk.loropiana.com



Watch by **Maurice Lacroix**, £1,490.
mauricelacroix.com.
Jacket, £1,300. Jumper,
£500. Both by **Paul Smith**.
paulsmith.com



he results are in – and the winner of the most in-demand watch design of the age is, without doubt, the steel-cased luxury sports watch. Inaugurated by Gérald Genta's groundbreaking Royal Oak for Audemars Piguet (launched, initially unsuccessfully, in 1972, powering to world-conquering fame thereafter) and subsequently adopted by everyone from Patek Philippe (the grailiest grail watch of them all is the Genta-designed Nautilus) to Hublot (the contemporary iteration of his timeless fit-for-purpose concept), a variety of models share their particular identifying traits (fixed bezel, preferably attached with, or featuring for aesthetic purposes, screws; integrated bracelet; contrasting dial, preferably in aqua blue) meaning there's never been a better time to add an example to your own collection. **BP GQ**



Watch by **Bell & Ross**,
£3,990. bellross.com.
Jumper by **Michael Kors**, £275.
michaelkors.co.uk.
Bag by **Coach 1941**,
£495. uk.coach.com

WINTER HEROES

Introducing your winter checklist, from the bag and watch to up your accessories game to the metallic coat with form and function

Edited by **Sophie Clark**



1. Powerbeats Pro earphones by **Beats by Dr.Dre**, £219.95. At apple.com 2. K Fragrance 100ml by **Dolce & Gabbana**, £75. At johnlewis.com
3. Coat by **Geox**, £479. geox.com 4. The Balvenie 12 year old Whiskey by **Balvenie**, £38. At masterofmalt.com 5. Battlefield D-Day watch by **Reservoir**, £3,500. reservoir-watch.com 6. Bomber jacket by **Ted Baker**, £279. tedbaker.com 7. Winterton shirt by **Barbour Stormforce**, £89.95. barbour.com
8. Bum bag by **Giambattista Valli X H&M**, £69.99. hm.com 9. Jumper by **Kent & Curwen**, £255. kentandcurwen.com

Backpack by
Emporio Armani,
£880. armani.com



Run with the ‘WOLF’ PACK

Why it's time to hit the urban jungle with faux fur

So you've flexed the bum bag, mastered the satchel and attempted the murse. Well, this season calls for a rucksack upgrade. And Mr Armani thinks it's about time you accessorise with faux fur. This oversized Emporio Armani rucksack fits the bill for any style-conscious commuter. Created from sensuously textured, eco-friendly faux fur, it features giant outer pockets suitable for squirrelling away survival goods for your next great trek (or your route to the office). With a sporty vibe yet urban at its core, this pack is guaranteed to have your back this autumn/winter.

GQ x BOSS Reader Event

Join Team GQ and BOSS for an exclusive shopping and style masterclass

Story by **Sophie Clark**



Slim-fit jacket, £499. Slim-fit shirt, £99. Knitted tie, £109.
Cropped trousers, £199. Derby shoes, £449. Leather bag, £450.
All by **BOSS**. hugoboss.com

We all need a little wardrobe refresher from time to time and what better opportunity to do it than the start of a new season? With this in mind, we've teamed up with premium fashion brand BOSS to host another exclusive event for *GQ* readers. Better still, this year we're hosting in both London and Manchester. Join us at the BOSS Manchester store on Tuesday 12 November, from 6.30-8.30pm or at the BOSS flagship store on Sloane Square in London on Thursday 14 November, from 7-9pm for the ultimate, autumn/winter shopping experience.

Guests will be treated to a 20-per-cent discount on all in-store purchases* as well as enjoying a style talk hosted by *GQ*'s Style & Grooming Director Teo van den Broeke. Sip on cocktails and indulge in canapés while you listen to expert *GQ* style advice on how to wear the new tailoring – whether it's for work, leisure or evening attire. There will also be a pop-up complimentary Grooming Station on the night offering treatments throughout the event.

The first 25 guests to spend on the night will receive an exclusive gift bag including BOSS fragrance shower gel set; a BOSS black leather card holder and a copy of *GQ* magazine. So if you are feeling like you're in need of a style update, or perhaps you want to invest in some new season must haves, it's an event not to be missed. Check out the details below on how to RSVP.

In the meantime, take a look at our BOSS top picks that will all be available to buy on the night. Whether you're looking to update your tailoring collection, in the market for a new pair of shoes or wanting to treat yourself to a style overhaul for autumn/winter, BOSS has got you covered. So add it to your calendar and we'll see you there for a night of expert style advice and exclusive shopping.

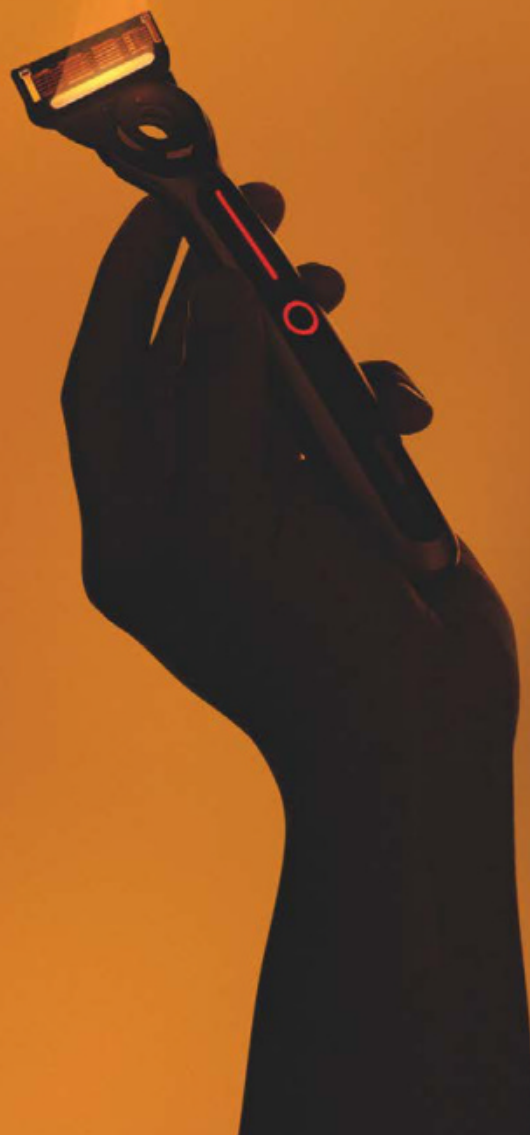
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GQ TASTE

Welcome to the home of **HOSPITALITY**, the hothouse of **KITCHEN CREATIVITY**. From destination dining to weekend stays, via Britain's best bars, bottles and bookings: **SIT DOWN, TUCK IN** and **DIGEST**



Photograph Charlie McKay

+ **The Book Of St John:** recipes from Anthony Bourdain's 'friend and spiritual leader' p.154
Rémy Martin XO: raise a glass and lift your dishes with these five flavour pairings p.155

Courgette salad at Charlie's, chef Adam Byatt's new opening at London's Brown's Hotel – p.156



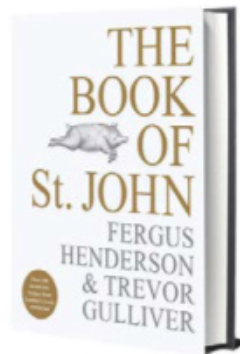
The Book

The Book Of St John by Fergus Henderson and Trevor Gulliver

Celebrate 25 years of an influential British culinary institution with the pioneers of nose-to-tail dining



After AA Gill introduced Anthony Bourdain to St John in the Nineties, the American chef and writer declared it his favourite restaurant in the world and later would call Fergus Henderson his “friend and spiritual leader”. Bourdain was not alone in his devotion. Now 25 years on since the nose-to-tail eating house opened in London’s Smithfield, chef Fergus and his partner-in-wine Trevor Gulliver (the pair met through their mutual olive oil man) have released a book to celebrate their anniversary, packed full of offal good recipes, cooking tips, words of wisdom and poetic praise for animals, vegetables and culinary miracles. This is the gospel according to St John and if it doesn’t convert you, probably nothing will. **PH**



● The Book Of St. John by Fergus Henderson & Trevor Gulliver (Ebury Press, £30) is out now.

The Recipe

Braised LAMB peas, crème fraîche and mint

(Serves six)



Ingredients

For the lamb

1 lamb shoulder
(on the bone)
20 shallots, peeled
and left whole
20 garlic cloves,
peeled and left whole
Half a bottle of
white wine
A ready supply
of chicken stock
2tbsp Dijon mustard
4tbsp crème fraîche
A few handfuls of
fresh peas (or frozen)

2 bundles of mint,
leaves picked and
stalks retained for
the “bundle of joy”
(see below)

A few glugs of olive oil
Sea salt and
black pepper

For the bundle of joy

Mint stalks
Half a bunch of parsley
2 bay leaves
A few sprigs of thyme
A small sprig
of rosemary

Method

Season the shoulder well, then heat a large frying pan over a medium heat with a splash of olive oil and brown the lamb all over. Place it in an oven-proof dish or roasting tray large and deep enough to accommodate the lamb with a little space around. Gently sweat the shallots and garlic in the lamby frying pan for 3-4 minutes, without colouring them, and then nestle these around the shoulder with the bundle of joy.

Place the roasting tray over a medium heat and pour in the white wine. Reduce by half, then add the chicken stock and a glug of olive oil. While the liquid returns to the simmer, take a small

bowl and whisk together the mustard and crème fraîche, loosening the mixture with a couple of spoonfuls of the simmering stock if needed. Pour the resulting sauce into the tray. The liquid does not need to cover everything – you are looking for the alligator-in-the-swamp effect.

Place the tray in a barely medium-heated oven for at least 3 hours. Check the shoulder with a skewer and, when the meat is tender and yielding, add the peas and return to simmer in the oven for a few more minutes. Reinforce the seasoning if needed, discipline your mint leaves and fold through to finish.

Illustration Dave Hopkins



The Hotel

The STANDARD, London

Did someone say weekend? It starts round about here



Twenty years after launching its trademark take on quirky hedonism in a former retirement home on LA's Sunset Strip, Standard Hotels has opened its first European outpost at the epicentre of London's international rail hub, opposite Kings Cross and St Pancras International. Housed in a former annex of Camden Council (oh, the glamour), the Seventies brutalist building has undergone a complete renovation, decanting all but a playful reference to a former public library on its ground floor and adding a further three storeys in order to accommodate large, light-filled suites, some of which come complete with their own terraces and outdoor tubs. As befits a burgeoning foodie quarter (Coal Drops Yard opened in neighbouring Granary Square last year), on the tenth floor there's signature dining spot Decimo, offering Michelin-starred Bristolian chef Peter Sanchez-Iglesias' take on fine Spanish/Mexican fusion food, while at ground level there's all-day dining (complete with DJ booth) in two further outlets offering a seafood-led sharing menu and American/British comfort food at Isla and Double Standard respectively. Both have outside dining areas and are looked after by Nuno Mendes protégé Adam Rawson. Throughout, the design (by Shawn Hausman Design) is clever, confident and decidedly plush, with a strong Seventies vibe detectable in its swirling carpets, brightly tiled bathrooms and brazenly huggable Craig Green bathrobes. **BP**

● 10 Argyle Street, London WC1. 020 3981 8888. standardhotels.com/london

The Brand

Rémy Martin XO

It's near perfect served alone, but Rémy Martin ambassador Jack Charlton shares the flavour pairings that take XO to the next level



1. Aged parmesan

The grainy texture and saltiness of the cheese brings out the umami notes in the XO. "I would recommend a minimum age of 24 months," says Charlton. "With age, the crystals in the cheese increase and develops more mature flavours."

2. Bellota ham

The "*pata negra*" Iberian pigs feed on acorns and the nuttiness really comes through in the meat. "The fat creates a buttery sensation on the palate," says Charlton. "The Cognac cuts through it and creates a wonderful emulsion of flavours."

3. Ginger (either candied or fresh)

"Tasting the Cognac with ginger enhances the spicy aromas," Charlton explains. "It also adds to the heat and brings out the other spicy notes, such as cinnamon."

4. Chocolate truffles

Make sure the chocolate has at least 60 per cent cocoa. "It's interesting to experiment with nutty, fruity or smoky flavours, but Cognac and chocolate is a match made in heaven."

5. Candied fruits

Orange peel or orange marmalade is very good, but pears and nectarines also work. "The sweetness brings out the lighter, fruitier aromas," says Charlton. "This reminds us that Cognac is originally made from white grapes." **PH**

● £170. At Selfridges. selfridges.com

Small Bites

+ Where GQ has been eating this month...



Arros QD

Quique Dacosta's palace of paella has revolutionised London's attitude to rice.

Standout dish

Traditional rice with lobster, cuttle fish and noras aioli.

64 Eastcastle Street, London W1. 020 3883 3525. arrosqd.com



The Stratford Brasserie

Ben Harrington heads up the all-day dining kitchen.

Standout dish

Grilled lamb rump with purple sprouting broccoli.

Queen Elizabeth Olympic Park, London E20. 020 3961 3333. thestratford.com



Meat Liquor

This flagship beef emporium and late-night bar is worth a visit just for the "poke for Jäger" buttons.

Standout dish

Dead Hippie burger, Sriracha fries, fried pickles... and a long lie down.

37-38 Margaret Street, London W1. 020 7224 4239. meatliquor.com

Jason Atherton seeks self-improvement at The Betterment



The Restaurants

The Betterment and Charlie's, London

Two new eateries housed in hotels expand the capital's hospitable fine-dining scene



Restaurants in hotels can sometimes prove a difficult sell conceptually. How does a patron know you're offering something that stands up on its own, rather than just a footnote to a global operator's all-inclusive package of sweet nothings? How does the restaurateur differentiate their taste, décor and ethos from that of their hosts? And at a time when restaurants are made or unmade on the strength of a chef's own brand, who wants to muddy the waters by throwing hotel names into the mix?

But if anyone relishes a challenge it's the workaholics who comprise the UK's coterie of Michelin-starred chefs. This summer has seen a slew of ambitious hotel restaurant openings from big names, all in the capital: Gordon Ramsay's Lucky Cat opened at the London Marriott in June; Patrick Powell's Allegra sits atop The Stratford, seven storeys above the Olympic Village; and Nathan Outlaw's Siren at The Goring represents the hotel's first new restaurant in more than 100 years.

At The Biltmore, across Grosvenor Square from Lucky Cat, Jason Atherton has opened The Betterment, which takes a consciously subversive line on boring hotel food by vastly expanding the usual range of small plates on

offer and keeping mains simple (order something big for your table, a whole monkfish tail, say, and then add sides to taste: caponata and datterini tomatoes; tabbouleh and houmous). The Betterment follows Atherton's success with Berners Tavern at the London Edition Hotel and Atherton dismisses the idea that a luxury hotel setting detracts from a restaurant's charm. Furthermore, the mix-and-match-sides format means The Betterment can cater to those who want a quick and easy lunch of three or four meze plates in the heart of Mayfair. "I have an issue," he tells *GQ*, "with those restaurants that just set themselves up for the rich Russians or the rich Chinese. I want it to be affordable luxury."

Meanwhile, at Brown's on Albemarle Street, Heinz Beck is stepping aside after a year to make way for what's touted as "a welcoming, bright, botanical utopia" courtesy of Adam Byatt's Charlie's. If Atherton's Betterment is a rejection of traditional hotel grandeur, then this is a celebration of it. An oak-panelled space, divided into three by ornamental bronze screens, it will "embrace a bygone era of service with a sense of theatre" and include an à la carte menu of classic British and European staples. Byatt himself knows the value of good hotel pedigree: Brown's is barely half a mile from Claridge's, where he began his culinary career as a 16-year-old kitchen apprentice. **Thomas Barrie**

- The Betterment at The Biltmore Mayfair, 44 Grosvenor Square, London W1. 020 7629 9400. lxrhotels3.hilton.com
- Charlie's at Brown's Hotel, Albemarle Street, London W1. 020 7493 6020. roccofortehotels.com

The Pub

The MARINERS, Rock, Cornwall

The cult coastal tavern gets a Michelin-starred update

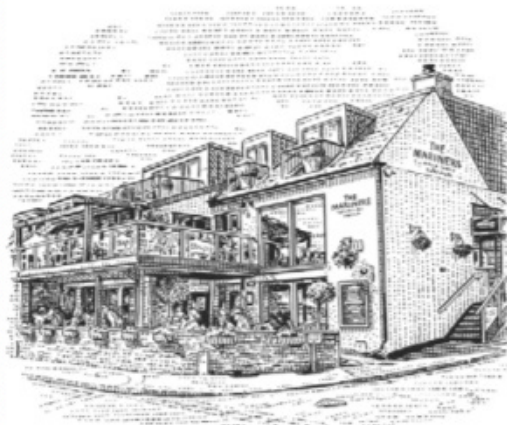


Regular readers of *GQ* might be getting a slight feeling of déjà vu. The Mariners... in Rock... run by a Michelin-starred chef...

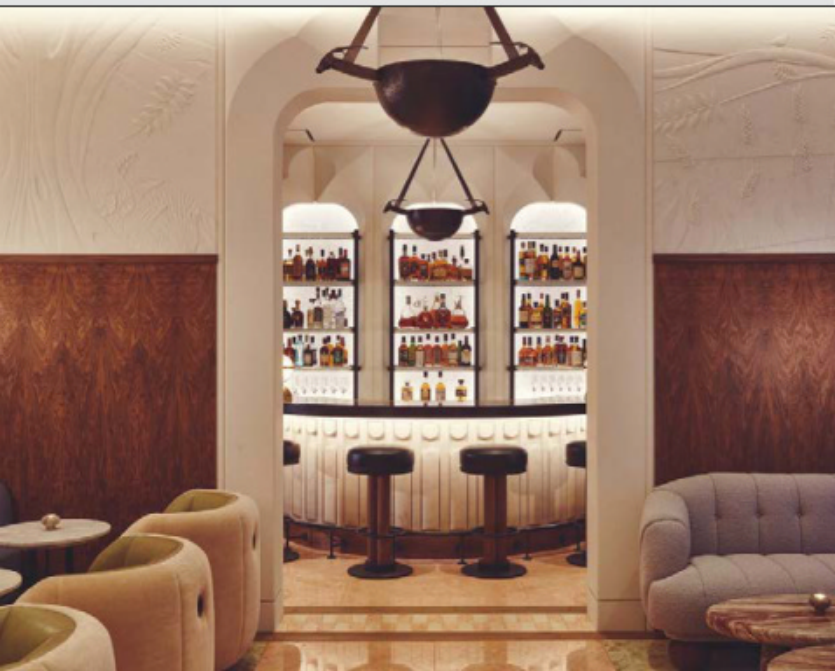
Haven't you reviewed this place before? Well, yes, we have. But that was last year when Nathan Outlaw was running it and, despite the decent food and absolutely primo location, truth be told it was in need of some serious love and attention. Which is why, when Outlaw called time on the pub after five years in charge, the crown prince of Padstow (Rick Stein is still the king, for now), Paul Ainsworth, and his wife, Emma, jumped at the chance to take over the lease. The result has to be one of the pub openings of the year.

Using head chefs from two of his local restaurants – Joe Rozier (Paul Ainsworth At No6) and Tom Dawes (Rojano's In The Square) – the menu is a compendium of pub classics and new creations executed to perfection. Small plates range from crunchy buttermilk fried chicken with a chipotle mayo to a light and creamy Cornish rarebit. From the large plates there are family favourites such as fish and chips and sausage and mash, but the standout is the signature "Dog's Pollock": a fish hot dog with pickled cucumber and triple mustard. And the desserts, it has to be said, are incredible. Labelled "& Custard", these are Seventies sweets reimagined and re-created as perfect 21st-century puds. Chocolate orange "Angel Delight" and "Piña Colada" with coconut, pineapple and rum are both recommended, but it's "The Mariners Trifle" that will have guests spoon sparring to grab every last mouthful.

Like his best pal, Tom Kerridge, Ainsworth is a chef who applies his fine-dining professionalism and hard-working ethos to creating fantastic-tasting food made with passion, minus the pretence. And The Mariners, with its selection of local ales, stunning views over the Camel Estuary and warm and welcoming interior redesign, is the perfect showcase for Ainsworth and his team's talents. All of which explains why we thought we'd review it again. You're welcome. PH



- Slipway, Rock, Cornwall PL27 6LD. 01208 863679. paulainsworth.co.uk



The Bar

The BERKELEY Bar & Terrace, London

Elegant aesthetics, hedonistic small plates and classic cocktails join forces in London's Knightsbridge



For decades, The Berkeley's Blue Bar has been considered one of the most elegant spots in London, with a reputation as one of – if not the – finest hotel bars in the capital. David Collins' legendary Lutyens blue panelling made it famous, yes, but it's the elusive embodiment of both timeless glamour and contemporary flair, all the way from its interiors to menu execution, that really earned the bar its status. Now, however, there is some serious competition coming from the inside, with the arrival of the all-new Berkeley Bar & Terrace, lurking at the back of the heritage Knightsbridge hotel and complete with the alfresco area of cigar smokers' dreams. Where the Blue Bar focuses on innovative cocktails, the Berkeley Bar celebrates classics, with particular attention to vintage wines and spirits. The space is stunning: a totally different look to the Blue Bar and yet with that same overall feeling of being both cutting edge and traditional. Brutalist-inspired arches are offset by a wealth of wooden panelling, all of which comes from a single famous walnut tree, but it's The Snug that interiors aficionados are swooning over. Where style exudes from the chic mural wall by New York-based artist TM Davy, The Snug's substance comes by way of its own music control system and sliding doors for privacy. Once safely ensconced inside the pale pink-hued cocoon, freshen your palate with a glass of Champagne (GQ recommends Charles Heidsieck Blanc De Blancs) while you peruse the menu: a veritable treasure trove of forgotten favourites, limited-edition rums and small batch single malts. For a guaranteed treat order the Vieux Carre – made from Woodford Reserve, Hennessy VSOP, sweet vermouth, Bénédictine, Angostura Bitters, Peychaud's Bitters – and sip slowly while you snack on the bar's signature chicken tulips. Kathleen Johnston

● The Berkeley, Wilton Place, London SW1. 020 7235 6000. the-berkeley.co.uk

Illustration Dave Hopkins

The Roundup

+ Indian STREET food

Three smart street-food spots from the subcontinent

Koolcha

Unit 21, Boxpark Wembley, HA9 0JT. koolcha.co.uk



The setup: Named after kulcha, the stuffed flatbread, this surprisingly un-boxy Boxpark restaurant is the second joint venture from Abhishake Sangwan and former Jamavar and Gymkhana chef Rohit Ghai (their first was the excellent Kutir in London's Chelsea). Dispensing small plates and curries to the Wembley Stadium crowds, Koolcha's menu includes versions of some of Ghai's signature Indian dishes, often at a fraction of his SW3 prices.

Eat this: The crispy Ghati masala prawns (£8) are a taste of classic Ghai.

Drink that: The chef's even included his much-loved masala chai (£2.50).

Ooty Station

66 Baker Street, London W1. ooty.co.uk/station



The setup: South Indian-inspired bar snacks, bowl food, curries and cocktails are the order of the day at Ooty's next-door spin-off. It might be more casual than the original, but its interiors are no less stylish (statement Crittall windows; walls swathed in navy corrugated metal). However, there's also a wide-screen TV blaring out live sport.

Eat this: Tender and coconutty, the Melagu lamb stew with lemon pine nut rice (£9) is the standout main, but make sure you dive into the crispy squid with curry leaves too (£6.25).

Drink that: The frothy, booze-free Masala Chai Martini (Seedlip Spice, black tea and cream, £9) can double up as pudding.

Baba G's

724-727 Stables Market, London NW1. bhangraburger.com



The setup: Baba G's traded its "bhangra burgers" at London's street-food markets for ten years before winning a £300,000 investment on the BBC's *My Million Pound Menu*. Now its new sit-down restaurant, emblazoned with Bollywood-inspired graffiti, has prime position in Camden Market's North Yard in London.

Eat this: It has to be the Crazy Lamb Jalfrezi Burger (£9), a homemade spicy lamb patty in a buttermilk naan bun. Pair it with pachos (poppadoms served loaded, nachos-style, from £6).

Drink that: The silky Rum Baba Chocolate Chai, which includes a large shot of spiced rum (£10).

Jennifer Brady

The Bottle

Three SPIRIT



Born into the latest wave of alcohol-free bottles, Three Spirit prides itself on its unique character rather than a passing likeness to any particular spirit. A collaboration between three founding friends and a team of leading bartenders and phytochemists who spent a year experimenting and exploring how far they could push the boundaries of flavour through a combination of nature and science, it harnesses the power of plants to create a unique drinking experience. The result is hugely characterful with recognisable notes of cocoa and molasses sitting alongside hints of caraway and yerba mate. It's got a significant kick to it neat over ice and peps up any mixer. Whatever the social situation, Three Spirit will certainly liven up your glass. **Natasha Britton GQ**

● £25. threespiritdrinks.com







Veuve Clicquot
PRESENTS

BRITISH GQ

FOOD & DRINK AWARDS
2020

Clockwise from top: Corinthia Hotel London; seared scallops at A Wong; Sabor; Rosie Barclay; Mai Tai at Satan's Whiskers; Andrew Wong

It's the time of the year when the thoughts of chefs, mixologists, hoteliers, restaurateurs and publicans across the UK and Ireland turn to the biggest hospitality event on the calendar... the annual *GQ Food & Drink Awards*

Supported, as ever, by our partner Veuve Clicquot, voting is now open and it is up to you to nominate the restaurants, bars, hotels and pubs that you consider the very best in the country. From unforgettable Michelin-star meals and your recommended cocktail kings and queens through to your favourite coffee shop or grand old local, if you rate them we want to hear about it. Once all the suggestions are in, we will whittle down the results to create a shortlist and our panel of expert judges will pick the winners. Over to you...



GQ FOOD & DRINK AWARDS

Best CHEF

We are looking for gastronomic credibility, creativity and passion. **Previous winners:** Nieves Barragán Mohacho; James Lowe; Phil Howard; Paul Ainsworth; Nuno Mendes.

Best RESTAURANT

Our winning restaurant must have great food, a special ambience, outstanding staff and brilliant décor. **Previous winners:** The Palomar; Kitty Fisher's; Clipstone; Core By Clare Smyth; Hide.

Best SOMMELIER

What we want from a sommelier is expertise, knowledge and charm, plus the skill to create a jaw-dropping wine list. **Previous winners:** Michael and Charlotte Sager-Wilde; Ruth Spivey; Leah Kirkland; Sonal Clare; Matteo Montone.

Best INTERIOR

Bold, striking and creative, a beautifully designed interior is as important as the food and drink. **Previous winners:** Berners Tavern; Chiltern Firehouse; 45 Jermyn St; Bob Bob Ricard; Annabel's.

Belvedere BEST BAR

Our Best Bar should be the place to be, for five minutes or five hours. **Previous winners:** The Connaught Bar; Happiness Forgets; Bar Termini; Swift; Satan's Whiskers.

Best FRONT OF HOUSE

Quite simply, we are looking for the king or queen of customer service. **Previous winners:** Jesus Adorno; Tom Mullion; Matthew Mawtus; Sandia Chang; Rosie Barclay.

Best PUB

When done right, a pub can capture the very best of the restaurant and bar worlds combined. **Previous winners:** The White Horse; The Sportsman; The Hand And Flowers; The Fuzzy Duck; The Fordwich Arms.

Best HOTEL

We are looking for rooms that offer style, elegance, ambience and restful bliss. **Previous winners:** Claridge's; The Pig On The Beach; Rosewood London; The Ned; Corinthia Hotel London.

Best RESTAURATEUR

To create one great restaurant is quite a feat. To come up with several is GQ award-worthy... **Previous winners:** Jason Atherton; Sam and Eddie Hart; Karam, Sunaina and Jyotin Sethi; Andrew Wong.



Above: Nuno Mendes; (right) lobster and XO sauce at Chiltern Firehouse



Best OVERALL EXPERIENCE

This is the place that always delivers that unforgettable "all-in-one" package to visitors. **Previous winners:** The Wolseley; The Fat Duck; L'Enclume; Gleneagles.



The Veuve Clicquot INNOVATOR

The Innovator Award is for a major player who brings new and exciting concepts to the industry table. **Previous winners:** Martin Morales; Soho House Group; Mark Hix.



Best BREAKTHROUGH

The award dedicated to the freshest UK talent on the scene. **Previous winners:** Anglo; Moor Hall; Sabor.



Lifetime ACHIEVEMENT

This is awarded to a creative genius who has made food and drink their life's work. **Previous winners:** Chris Corbin and Jeremy King; Giorgio Locatelli; Nobu Matsuhisa; Ruth Rogers; Jamie Oliver.

From top:
Gleneagles' Ochil House; 2019 Veuve Clicquot Innovator Mark Hix; Caractère; Jamie Oliver, last year's Lifetime Achievement winner

The SUSTAINABILITY AWARD

New for 2020, this is for the restaurant or bar leading the way in eco-education and setting the standard in responsibility.



Gleneagles, winner of Best Overall Experience in 2019; (right) wild salmon, crème cru and caviar at Hide



We want your votes...

To nominate, visit gq.uk/gqfd2020

Closing date: 1 November. For full terms and conditions, visit gq.co.uk



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GQ GROOMING AWARDS 2020

IN ASSOCIATION WITH

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What do you get when you cross 2,977 new creams, balms, tech and more, 14 highly esteemed judges from stage, screen and all that's in between and one very busy fashion and grooming office? The GQ Grooming Awards 2020, that's what. Each and every year we invite the world's brands – big and small, old and new – to send their latest wares to be tried and tested by our judging panel and this year we received more entrants than ever before. From do-it-yourself chemical peels (less scary than they sound) to moisturisers made out of your own blood (pretty much as scary as they sound), here we reveal the winners of this, the 12th annual GQ Grooming Awards, in association with John Bell & Croyden.

Edited by **Teo van den Broeke** Story by **Zak Maoui**
Photographs by **Matthew Beedle**

Best Grooming Gadget

Winner: Heated Razor by Gillette

Jodie Harsh: "This is a totally genius idea, a re-creation of a hot towel shave. The warmth definitely equals comfort and hair slides off much easier than with a traditional wet razor. It's a sexy little piece of tech on the bathroom shelf." £199. gillette.co.uk

Highly commended: Series 7000 Vacuum Beard And Stubble Trimmer by Philips

GQ says: Trim, style and finish your beard, moustache and sideburns (and anywhere else) with absolute ease. £80. philips.co.uk

Best Shaving Product

Winner: Barbiere Shaving Gel by Acqua Di Parma

Andrew Scott: "I'm not a big fan of shaving, but Acqua Di Parma products always add a summery touch to grooming. This is no different." £31. acquadiparma.com

Highly commended: Terre D'Hermès Shaving Foam by Hermès

GQ says: Add a touch of the extraordinary to a very ordinary morning task. It smells just like Jean-Claude Ellena's iconic scent. £34. hermes.com



Meet the judges

Every year, *GQ* gathers some of the nation's best-kept individuals to help judge our annual Grooming Awards. This year the panel was more impressive than ever, with key players from music, film, fitness, food and stage rubbing shoulders with some of the grooming industry's most respected faces. They tried out hundreds of top products – and they look, feel and smell great for it.



Luke Day
As the Editor of *GQ Style* and Fashion Director of *GQ*, Luke Day, who says he has “always been obsessed with grooming”, is among the country's leading figures in spearheading the British fashion industry.



Paul Solomons
GQ Creative Director Paul Solomons is responsible for our most iconic covers. “Being involved in the Grooming Awards encouraged me to assess my regime and introduced me to new and exciting brands,” he says.



Teo van den Broeke
As *GQ Style* And Grooming Director, few people know their way around a bathroom cabinet better than Teo van den Broeke. “There was an impressive breadth of product categories this year,” he says. “We’re finally being catered to properly.”



Jackson Boxer
The chef behind Brunswick House, St Leonards and Orasay, Jackson Boxer, is one of the most exciting names on London's restaurant scene. “The products are not going to get a more thorough test than 16 hours over the grill,” he says of his role as a judge.



AJ Tracey
Ladbroke Grove-born AJ Tracey is one of the hottest hip hop acts in the UK right now. “It was a massive deal for me to be on the judging panel,” he says. “This was a massive chance to try lots of new products. It was especially good to find things I can take on tour.”



Bradley Simmonds
Looking and feeling good is second nature to leading fitness expert Bradley Simmonds. “I’m known for my love of fitness and what I don’t often get to share is my love for cosmetics and fragrances. It’s all part of that ‘look good, feel good’ package,” he says.



David Gandy
Britain's most famous male model and face of Dolce & Gabbana Light Blue, David Gandy, has played a major role in improving our grooming habits. “It is incredible to see the ever-increasing choice of high-quality grooming products for men,” he says.



Jodie Harsh
Jodie Harsh's look is as strong as the sounds the DJ pumps out from behind the decks in cities across the world – and it takes extreme maintenance. “Being a judge is a dream,” she says, “and I’ve learnt more about what works for me than ever before.”



Charlie Casely-Hayford
A mainstay on the menswear stage in London, Charlie Casely-Hayford founded his eponymous brand with his father, the late acclaimed British fashion designer Joe Casely-Hayford, when he was aged just 22.



Nick Grimshaw
While many will know BBC Radio 1 DJ Nick Grimshaw for his Lancashire twang, he doesn't have a face for radio and knows the importance of looking good. “I’m a big skin product fan, so it was great to finally have a real reason to look at myself in the mirror,” he says.



Andrew Scott
As a successful film, television and stage actor (including the most talked-about role of the year, as *Fleabag*'s sexy priest), all eyes are on Andrew Scott right now. “Thanks for asking me to be a judge,” he says. “I’ve cancelled my face and body lift. For now.”



Richard Madden
Scotland's most important export since Macallan whisky and shortbread biscuits, former *GQ* cover star Richard Madden played Robb Stark in *Game Of Thrones* and more recently starred in Elton John biopic *Rocketman*.



Alexander Johnston
General manager at pharmacist John Bell & Croyden, Alexander Johnston knows what works and what doesn't when it comes to good grooming. “Testing so many products on behalf of *GQ* readers was a real thrill,” he says.



Eric Underwood
With a role in Christmas hit *Cats* under his belt, ballet dancer Eric Underwood is set to become a red-carpet regular. Of his role as a judge he says, “I’ve been able to spend as much time on self-care as I like – and I can call it work!”



Best Tanning Treatment

Winner: Glow Clear Self-Tanning Mousse by Isle Of Paradise

Jodie Harsh: "I've tried every tan on the market and this one a) doesn't smell like digestive biscuits, b) doesn't streak or give you gross fingernails like you've been digging into satsumas all day and c) actually gives the nicest colour for my skin type, which is light to medium." £19.95. isleofparadise.co.uk

Highly commended: Super Glow Hyaluronic Self-Tan Serum by Tan-Luxe

GQ says: Not only does this give you a solid, natural-looking tan, but it also contains seven superfoods. Win-win. £35. tan-luxe.com

Best Anti-Redness Treatment

Winner: Redness Relief Essence by Dermalogica

Alexander Johnston: "The calming effects of the essence are almost instantaneous and with daily use I have seen my skin tone calm and settle. This is also amazing post-shave to curb any sensitivity and is light enough to use under a moisturiser." £38 for 150ml. dermalogica.co.uk

Highly commended: Sensibio AR by Bioderma

GQ says: Not only will this reduce redness caused by environmental triggers, but it will also prevent it from getting worse, by restoring weakened skin capillaries. £16. bioderma.com

Best Suncare

Winner: Sports Invisible Protective Mist SPF 50+ by Shiseido

David Gandy: "Shiseido develops some of the most advanced skincare in the market. This product is no exception. Easy to apply, it's invisible, lasts all day and has a high SPF." £36. shiseido.co.uk

Highly commended: Sunleÿa GE Age Minimizing Global Sun Care SPF 50+ by Sisley

GQ says: Acting like a shield against harmful UV rays, this is a must-have for anyone travelling to sunnier climes. £180. sisley-paris.com



Best Face Exfoliator

Winner: AHA Treatment Solution by Malin + Goetz

Charlie Casely-Hayford:
"It brightens the skin
first thing in the morning
without giving that shine
that is commonplace with
other treatments." £36.
malinandgoetz.co.uk

Highly commended: Professional Grade Resurfacing Liquid Peel by Dr Dennis Gross

GQ says: Use this
medically approved
formula twice weekly
to reveal a more refined
complexion. £102.
drdennissgross.com



Best Moisturiser

Winner: Sauvage All Purpose Moisturizer by Dior

AJ Tracey: "I already rate the aftershave and the moisturiser is brilliant too. I cream every day and this is a good way to smell buff and moisturise all at once. Easy." £45. dior.com

Highly commended: Diamond Cocoon Ultra-Rich Cream by Natura Bissé

GQ says: Produced with prebiotics to keep the skin's microbiome in balance, this delivers an intense level of protection against pollutants and blue light (so you can browse Instagram for as long as you like). £280. naturabisse.com

Best Razor

Winner: X1 by Bolin Webb

Jackson Boxer: "What's not to love? This razor not only looks sexy, but it also prevents pesky throat nicks or ingrown hairs and it ensures that my chin is smooth enough to not irritate my new baby boy's skin when I give him a kiss in the morning." £80. bolinwebb.com

Highly commended: Classic Double Edge Razor by Wilkinson Sword

GQ says: This is a premium razor that does the job at a fraction of the price of others. £15. wilkinsonsword.co.uk

Best Anti-Ageing Treatment

Winner: Potent-C Power Serum by Peter Thomas Roth

Nick Grimshaw: "Vitamin C is allegedly key to healthy, glowing skin, but I always struggled to find a source that did that for me. This did. It left my skin super bright and is now a daily essential." £73.90. peterthomasroth.com

Highly commended: Platinum Rare Cellular Life-Lotion by La Prairie

GQ says: Want skin as smooth, renewed and detoxified as that of a baby? We've found what you've been looking for. £500. laprairie.co.uk



Best Sustainable Product

Winner: Atlantic Kelp And Magnesium Anti-Fatigue Body Wash by Ren

Bradley Simmonds: "After using this I felt revived and my skin felt great. It doesn't dry you out like some body washes. The bottle being 100 per cent recycled and the brand being cruelty-free is also a massive plus." £22. renskincare.com

Highly commended: Skin Food Light by Weleda

GQ says: Combining sunflower oil with skin-calming extracts of pansy, camomile and calendula, Skin Food Light will provide skin with a burst of hydration. £7.95. weleda.co.uk

Grooming Game Changer

Winner: Clinique iD by Clinique

Jodie Harsh: "It feels like Clinique is on the money with this. All our skins are different, so this tailored routine is a winner." £36. clinique.co.uk

Highly commended: The Cream by Augustinus Bader

GQ says: This is the cream that works. The brainchild of stem cell and biomedical scientist Professor Augustinus Bader, it has been tried, tested and declared as the ultimate skin rejuvenator. £205 for 50ml. augustinusbader.com



Best Spa Experience/Facial

Winner: HydraGenesis Facial by New York Dermatology Group London

Teo van den Broeke: "Overseen by the dermatological wizard that is Dr Costas Papageorgiou, New York Dermatology Group London's facials are among the very best. The HydraGenesis is a case in point.

Comprising hydradermabrasion and laser genesis, this treatment left my skin looking considerably more even, less red and feeling ultra smooth." £550. nydg.com



Best Men's Make-Up

Winner: Boy De Chanel

Bradley Simmonds:
"This is a foundation I've actually used on shoots before. It's lightweight and gives good coverage without making me look like I'm wearing make-up."
From £31. chanel.com

Highly commended: Instant Filter Moisturizer by Lab Series

GQ says: This four-in-one tech-advanced moisturiser leaves skin looking red carpet-ready. Blue and green optics enhance brightness and reduce redness, while reflective particles and a sheer tint leave a smooth, toned appearance. £31 for 50ml. labseries.co.uk

Best Hair Product

Winner: Work Hard Molding Paste by Redken Brews

Jackson Boxer: "Working in a kitchen all day I need a product that won't be too heavy in my hair, but I also need something that won't come slewing down my forehead the moment I get a bit sweaty. This stuff seemed to do the trick."
£12.75. redken.co.uk

Highly commended: Perilla Oil by Oliver J Woods

GQ says: A blend of perilla, crambe abyssinica and macadamia seed oils, this hair treatment will smooth even the frizziest of manes. £33 for 50ml. oliverjwoods.com





Best Wellness Experience

Winner: John Bell & Croyden

GQ says: A beauty, health and wellbeing emporium, John Bell & Croyden has been given the nod by Her Majesty The Queen. More than just a place to pick up your prescription, it's an institution for anyone who wants to look and feel their best thanks to expert in-house specialists, as well as an incredible range of products. 50-54 Wigmore Street, London W1. johnbellcroyden.co.uk

Best Fragrance In General Distribution

Winner: Illusione For Him eau de toilette by Bottega Veneta

Nick Grimshaw: "I love this, as it makes me smell like what I think Richard Gere in *Pretty Woman* would smell like: rich and manly." £75 for 90ml. bottegabeneta.com

Highly commended: Geranium Nefertum Eau De Toilette by Molton Brown

GQ says: This is blended with unexpectedly minty geranium, round fig leaf and oakmoss to create an inherently intriguing scent. £45 for 50ml. moltonbrown.co.uk

Best Fragrance In Limited Distribution

Winner: Aventus Cologne by Creed

Bradley Simmonds: "I loved the freshness of this fragrance. It felt clean and refreshing while still masculine. There's no doubt that it lasts all day and despite the price tag, it goes a long way." £155 for 50ml. creedfragrances.co.uk

Highly commended: Tonka 25 Eau De Parfum by Le Labo

GQ says: Expect a syrupy and hypnotic mix of orange flower absolute, cedar atlas (an in-house favourite ingredient), woody resins and musks. £127 for 50ml. lelabofragrances.com



GROOMING AWARDS

Best Legacy Fragrance

Winner:
Terre D'Hermès
eau de toilette
by Hermès

Andrew Scott: "I love
this fragrance. It's not
overpowering and feels
really fresh. I carry the
little 50ml bottle around
in my bag every day." £84
for 100ml. [hermes.com](https://www.hermes.com)

Highly commended:
Bleu De Chanel
Parfum by Chanel

GQ says: The jewel in the
crown of Chanel's male
fragrance empire. £76
for 50ml. [chanel.com](https://www.chanel.com)



Best Eye Treatment

Winner: Celestial Black Diamond Contour Gel by 111 Skin

Nick Grimshaw: "Unfortunately, as we get older our eyes start to look like a screwed-up paper bag. This eye treatment feels like pure luxury. My skin just soaked it up." £90. 111skin.co.uk

Highly commended: Intensive Hyaluronic Eye Serum by Institut Esthederm

GQ says: Recommended for severely dehydrated under-eyes, this is the antidote to those frequent nights on the town. £33. esthederm.com

Best Face Mask

Winner: Energising Sheet Mask Hydrator by Bulldog

Luke Day: "This sheet mask left my face brighter, clearer and with a fresh, unbeatable glow." £12. bulldogskincare.com

Highly commended: Clarifying Mask by Dr Barbara Sturm

GQ says: Give your tired, thirsty and worn-out skin a boost of hydration with this creamy face mask, which combines aloe vera, vitamin E and camomile with Dr Sturm's miracle ingredient, purslane. £118. dr-barbara-sturm.com

Best Lip Treatment

Winner: Lip Balm by Dr Barbara Sturm

Bradley Simmonds: "I loved the texture of this. It moisturised my lips instantly without leaving them looking overly shiny." £41. dr-barbara-sturm.com

Highly commended: Original Balm by Dr Pawpaw

GQ says: This vegan and Peta-approved brand takes the best of nature and puts it into a pocket-sized tube to fill your lips with the good stuff. £6.95. drpawpaw.com



GROOMING AWARDS

Best Sleep Aid

Winner: Sound Sleep Cocoon by Dermalogica

Alexander Johnston: "This is my go-to product for when my skin is as tired as I am. The lavender-fragranced crème locks moisture into your face overnight while helping you drift off. You wake up with hydrated and plumped skin." £72.40. dermalogica.co.uk

Highly commended: City Serenity bath and shower oil by Aromatherapy Associates

GQ says: Prepare to leave the stress of your work day far behind you. £160. aromatherapyassociates.com

Best Dental Product

Winner: Genius X by Oral-B

Charlie Casely-Hayford: "The AI dimension of this toothbrush has been a game changer in terms of actually showing me, through the app, where my shortfalls lie with my everyday brushing. I've actively changed my approach as a result." £340. oralb.co.uk

Highly commended: Electric toothbrush by Ion-Sei

GQ says: A revolutionary design, this uses ultraviolet light and photocatalysis to permanently tame tooth-decaying bacteria. You're selfie-ready. £129.99. ion-sei.com



GROOMING AWARDS

Editor’s Choice

Winner: MC1 by Dr Barbara Sturm
Teo van den Broeke: “This ground-breaking treatment from Dr Barbara Sturm has been my skin lifesaver since I first had one made for me back in June. A more palatable, do-it-yourself version of the slightly ghoulish vampire facials made famous by the Kardashians, the light, frothy cream contains proteins taken directly from your blood, which provide your skin with supercharged healing and anti-ageing properties. It’s expensive, but truly extraordinary – and comes personally recommended by me.” £1,100. dr-barbara-sturm.com

Breakthrough Brand

Winner: Skin Design London
Teo van den Broeke: “No empty promises to see here. Skin Design London’s ultra-straightforward approach to skincare is not only incredibly satisfying, but the products really work too. I’m particularly taken with the brand’s retinol face cream. After just a few days of use I’ve noticed a palpable difference in the texture of my skin. From sandpaper to silk – OK, satin – with just a few quick rubs and swirls. Magic.” skindesignlondon.com



Best Gym

Winner: The Body Doctor
GQ says: Blink and you’ll miss it (because it’s hidden under a church), The Body Doctor (led by David Marshall) has a different approach to working out. Focusing on body movement, rather than relying solely on machines, The Body Doctor has helped Kate Moss, Richard Madden and Rio Ferdinand get into shape. **GQ** 119 Eaton Square, London SW1. bodydoctor.com





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From how to ace **YOUR SPEECH** to the inside track on
NAILING YOUR FIRST DANCE, we get expert advice on
getting **HITCHED** without a hitch... Edited by **David Annand**



The Turkish Riviera

The Turquoise Coast stretches round the south west corner of Turkey and stakes its claim for greatness on 1,000km of beautiful beaches and being home to two of the seven ancient wonders of the world: the Mausoleum at Halicarnassus and the Temple of Artemis at Ephesus. It's also home to a fine run of high-end resorts on the pretty beaches near Belek. Any of which would make for a great golfing stag do. Best of the lot is the Royal Maxx with its epic swimming pools and high-class restaurants. The main draw is the Montgomerie Maxx Royal, a tournament-standard course designed by Ryder Cup hero Colin Montgomerie, which has a thrillingly illuminated back-nine, allowing you to play on after dark.

Doubles from £240. maxxroyal.com



Dubrovnik

You would be forgiven for assuming that a stag do in Dubrovnik would almost inevitably start to resemble the boozy bachelor parties that have ruined Riga, Prague and Amsterdam. But Croatia's medieval gem is a smaller, quieter, more sophisticated place with the kind of emerging restaurant scene that makes it perfect for a high-end gastro-stag. Here, big Balkan flavours rub up against the culinary refinement of the Italian Riviera, and the proximity of the Adriatic means there's always excellent seafood. The dynamism of the local restaurant scene is distilled at the fabulous Hotel Excelsior. Its signature restaurant, Sensus, specialises in creative Mediterranean cuisine best experienced on the terrace that has great views of the floodlit city at night.

Doubles from £450. adriaticluxuryhotels.com

The new STAG

The bachelor party has been given a millennial makeover and men everywhere are breathing a sigh of relief. Increasingly, best men are ditching the old-school stag do with its mankinis and manic drinking in favour of smaller groups of guys getting away and actually enjoying themselves. We're talking four or five close friends. Decent food. Proper travelling. And this means moving on from the bierkeller and strip clubs of old and seeking out smarter, more sophisticated destinations.

Morocco

You certainly won't be trawling from bar to bar in the souk, but that's precisely the leftfield appeal of a Morocco stag do and it's not like Marrakesh doesn't have some great places to drink: a cocktail on the terrace at La Mamounia is one of life's great experiences. Combine a trip to Marrakesh (making good use of the restaurants in the Ville Nouvelle) with a visit to Richard Branson's Kasbah Tamadot, just over an hour away in the High Atlas Mountains. You can sleep in Berber tents at this luxurious hilltop fortress and it's the perfect base for the incredible local landscape, which can be explored in 4x4s, on the back of a camel or with a paraglider.

Doubles from £490.

virginlimitededition.com



Five things to know before your speech

Whatever the occasion, there are some rules that will enhance any speech. Former Tory leader William Hague, who has parlayed his reputation as an accomplished Commons orator into a robust sideline in after-dinner speaking, offers five tips: **Give disproportionate attention to how you begin.** "It's an order of magnitude more important [than later sections] because people will tune out if you haven't hooked them. The classic way, of course, is with jokes."

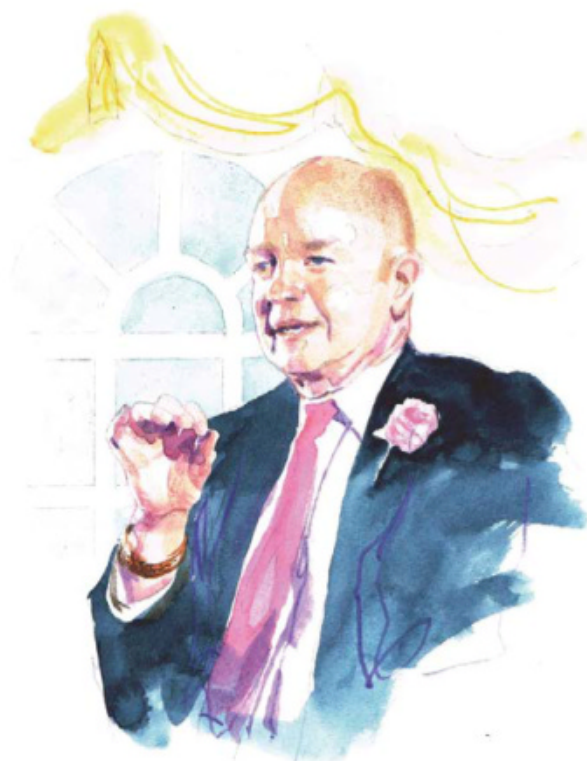
There is a limit to how many ideas can be in a speech. "Three is a general maximum: three parts to a speech that are part of an overall argument. Before writing the text, have this clear in your mind and then you've done half the work."

Your job is to get the audience excited. "No way are they going to be excited if you don't sound excited and enthusiastic. And that should be reflected in your body language, your voice and your energy."

Drink a sugary drink. "This does actually increase the volume of your larynx. It can simply be having a spoonful of sugar in a cup of tea before a speech, or the more decadent version is to drink port."

Don't be weird. "Always look at the audience, but look in a slightly unfocused way at them, not singling out individuals. It can be a bit disturbing for the individual if you keep looking at them."

Illustration Michael Frith



Failsafe GROOMING ESSENTIALS for the big day

If you can't go the extra mile on your wedding day, then when can you? Looking great on the day isn't strictly limited to choosing the right suit and accessories – there are other simple, yet very effective steps you can include to feel like the best version of yourself. From the ultimate eye-lifting serum to a luxury DIY manicure, invest in these five products to get you feeling (and looking) camera ready.

The Mouthwash

Gargle with this Mint Tea flavoured mouthwash to sweeten kisses and add a sparkle to your smile. Not only does this Buly 1803 mouthwash look the part but its naturally fresh taste will ensure you have a clean grin from ear to ear.

Eau De La Belle Haleine Mouthwash by **Buly 1803**, £31. At mrporter.com

The Fragrance

Closely linked to memory, scent is the king of senses. Look to Creed to help you remember your special day with their Original Vetiver fragrance – a traditional, green scent with the drama of earthy tones. You'll leave an unforgettable alluring air of freshness.

Original Vetiver 100ml by **Creed**, £230. creedfragrances.co.uk

The Manicure Set

Your hands will never been photographed more than on your wedding day. Take the chore out of manicure maintenance with this luxury, leather-bound set from Czech & Speake. Simply clip your nails, push back your cuticles and smooth on hand moisturiser.

Manicure Set by **Czech & Speake**, £375. At mrporter.com

The Eye Serum

Let the refreshing gel texture of this eye serum depuff, tighten and contour the delicate skin around your eye. With nutrient-rich healing properties that will also lock in moisture, your eyes will dazzle in an instant with a more fresh and youthful appearance.

The Lifting Eye Serum by **La Mer**, £195. cremedelamer.co.uk

The Concealer

This light tinted cream will cancel out any redness and the appearance of blemishes while the Tea Tree Oil and Zinc Oxide formula works to fight impurities. Blend a small amount into affected areas and no one will ever know.

Clarifying Spot Treatment by **Dr. Barbara Sturm**, £40. At johnbellcroyden.co.uk

The GROWN UP gift list

Over the last five decades, the average age at marriage has steadily risen into the late thirties. So you probably don't need a toaster. Or towels. Or any of the traditional 'adult life starter kit' wedding presents.

Better to put together a gift list that will get you going on the finer things... Story by Charlie Burton



Build yourself a cellar

Don't leave it totally to chance. Create a wish-list that will provide you with a blend of exceptional things to drink in the near future and later on in life. Edwin Dublin, who runs Berry Bros. & Rudd's London shop, offers his go-to recommendations...

£15-£40

To drink this year: Grand Cru or another non-vintage champagne (approx. £35).

To lay down: A second wine from a "name" property, such as 2015 Chateau Meyney St Estephe (£30.40).

£40-£70

To drink this year: Premier Cru Chablis, such as 2016 Chablis Butteaux Premier Cru from Vocoret (£42).

To lay down: Recent vintage lieu-dit red Burgundy from a top producer, such as 2016 Gevrey-Chambertin Aux Etelois from Domaine Rossignol Trapet (£60).

£70-£100

To drink this year: A Californian icon such as 2003 Ridge Montebello Chardonnay (£84).

To lay down: Why not buy another icon from the same region? Go for the 2013 Shafer Cabernet Sauvignon (£95).

BBR.COM

Build yourself a library

Obviously, you have friends who will buy you beautiful copies of meaningful, brilliant books. But others will need a steer. We asked Pom Harrington, who owns the London rare book seller Peter Harrington, to help...

My guest wishes to spend around £100.

What's the best they can get for that budget?

"For modern books, I think Roald Dahl is still underpriced, and some of his later books can still be found in first edition for under £100. Alternatively, you can buy an early printing [of a classic] in a nice binding. For example, you might pick up a 1910 printing of *Treasure Island* [originally published in 1882] but in a fine and decorative binding, which looks special without the four-figure price tag of a true first edition."

I have been given money and wish to spend it on books. How should I assess the condition of a rare book before buying?

"When people are new to book collecting, you often hear the expression, 'It's not bad for its age'. However, book collecting is about trying to find an original first edition in a condition that is as close as possible to that of when it was first published. Most importantly, nothing must be missing from inside the book – no missing pages or colour plates."

PETERHARRINGTON.CO.UK

Build yourself a garden

The most important thing is to assess the space you have available. As Jack Booth, manager at Clifton Nurseries, London's oldest garden centre, stresses: "For the best outcome, you should always try to establish where the plant is going to live." Next, put together a list that has a range of plants at a range of prices, all of which feel like proper presents.

Fail-safes include a Swiss cheese plant (£15-£400) for indoors ("They are easy to care for, fast growing, broad-leafed and a very fashionable choice.") Consider a camellia (£15-£1,000), which is perfect for a small garden or balcony ("This will bring much wanted early spring colour to a shady space, along with lovely glossy evergreen leaves.") Finally, if you have a larger garden, a fig tree (£20-£150) will go well against a sunny wall or fence. "It will add character with its beautiful structure, foliage and the promise of delicious fruit."

Another option is to request garden centre gift vouchers. If you end up choosing the plants yourself, it's important to make sure that they are in good condition. "Check for discolouration or deformities of the leaves," says Booth. Those leaves should be perky, not drooping, and the soil should feel damp to the touch. "Also, look out for the presence of pests such as greenfly and blackfly."

CLIFTON.CO.UK

HOW TO buy your WEDDING drinks in STYLE

Turn your wine-run to France into a gastronomic getaway with Eurotunnel Le Shuttle

Story by **David Annand**

The pound might have had a turbulent time against the Euro recently but the massive difference between France and Britain's excise rates means that a wedding drinks run with Eurotunnel Le Shuttle is still a worthwhile investment, particularly if you turn it into a lavish gastro-adventure, all oyster-shucking and champagne-soaked lunches. With a journey time of only 35 minutes – you drive on to the train at Folkestone, stay in your car for the whole journey, and drive off again in Calais – Eurotunnel makes it incredibly easy to do the round trip in a day and you can fill up your boot with 90 litres of the good stuff, potentially saving yourself a fortune.

The Party Planner: Calais

The big booze halls around Calais are perfect for party planners looking for big savings on high street wine. Predictably, the British-owned businesses – there's a Sainsbury's and Tesco as well as the huge booze-focused hangers – are better at New World wines and the French hypermarkets have a superior choice when it comes to domestic wine. None of these are places to linger, though, so once your boot is loaded it's time to hit the road to remind yourself why the Côte d'Opale has been a favourite of holidaying Brits from way back in Queen Victoria's day.

Head west from Calais, staying on the glorious coast road with its rugged cliffs and empty beaches. You're heading for



What to buy when you're there

You get about six glasses of bubbly per bottle. Budget for a couple of glasses per head during canapés and then another for the toast.

People generally drink more red than white; 3:2 is a good ratio. And don't go too heavy: pinot noir is a failsafe.

Order a decent amount of beer. Lots of people like something lighter than wine later on.

the picturesque Cap Gris-Nez and the wonderful La Sirene. Housed in a lovely white cottage with glorious sea views, La Sirene serves exceptional locally sourced seafood.

The Tasting Trip: Boulogne

Serious wine-lovers would be better off getting out of Calais and driving 45 minutes to pretty Boulogne. Either stop off about two thirds of the way there at Englishman Guy Boursot's highly regarded wine shop in the little village of Marquise – you'll find a far more interesting range of wines, each selected by Guy himself – or head to Boulogne's giant hypermarket, E. Leclerc, which has a range of French wines that would make its English equivalent blush. If you're going to make a night of it, stay at the handsome La Matelote in Boulogne. Either way, make sure you lunch at the hotel's fabulous Michelin-starred restaurant helmed by chef Tony Lestienne.

The Premier Cru: Reims

The informal capital of Champagne country, Reims is one of the great crucibles of French culture and the fine-dining scene is northern France's best outside of Paris.

It's just a two and a half hour drive from Calais and is home to many of the great champagne houses including Ruinart, Moët & Chandon and Taittinger, making it the perfect place to drink and buy the bubbly stuff. Many of the houses offer tours of their "caves", vast underground tunnels where the champagne is made; Ruinart's, for example, is in a network of Unesco world heritage chalk quarries.

Stay at the opulent Royal Champagne Hotel and Spa 20 minutes outside town in the village of Champillon, where they have 200 different kinds of champagne in the cellar. Either eat at chef Jean-Denis Rieubland's Michelin-starred hotel restaurant, or head into Reims for the similarly garlanded Racine, where chef Kazuyuki Tanaka combines French and Japanese flavours to great effect.



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The PRE- WEDDING getaway

Taking a break before your wedding – an earlymoon – is a smart idea. Holidays are a good stress test for a relationship and it's best to work out if you're going to manage 'till death do us part' before you tie the knot....

Fairy-tale romance

Domaine des Etangs is an 11th-century chateau in the heart of the Massignac brought thrillingly up-to-date by French superstar interior designer Isabelle Stanislas. Set in over 1,000 hectares of protected countryside, the rooms are barn-like in size and the spa is housed in the old mill with a treatment room bigger than a London flat. You can boat on the ponds and ride horses in the meadows. When you've had enough of the Michelin-starred restaurant, they will organise you woodland picnic with your own fire pit, and private candlelight-dinners in atmospheric wine cellars.

Doubles from £357. domainedesetangs.com

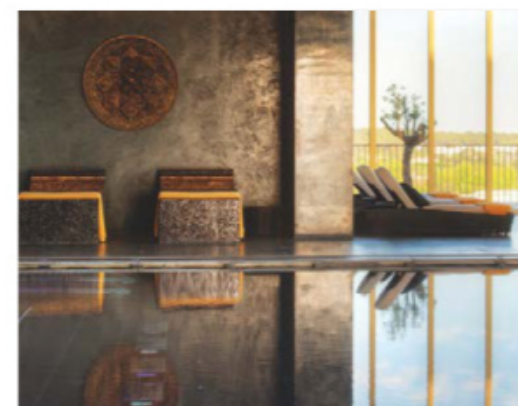


Local luxury

For an ultra-indulgent pastoral idyll head to Coworth Park, the glorious country pile located just outside the M25 on the Ascot side of town. Surrounded by meadows of wildflowers and two polo pitches, the hotel is quintessentially English – everything is tasteful and understated, and the service is impeccable. The bedrooms are of the sort you seldom want to leave with rolltop copper baths and smart four-poster beds. The spa is a glass-fronted citadel that offers treatments tailored to couples. The gardens are butterfly-filled and full of corners for whispering sweet nothings. And the restaurant is seriously romantic with a Michelin star.

Doubles from £405.

dorchestercollection.com



Angular Algarve

Don't be fooled by the right angles at the Anantara Vilamoura Algarve Resort. It might be a crisp modernist building with a straight-lined swimming pool and rectilinear beach cabanas, but this is a soft, plush place with a warm welcome and friendly faces everywhere you look. The Algarve's microclimate gives it an epic season of good weather making it the perfect place to be cocooned for weddings. Private dinners of upscale food can be arranged in romantic candlelit spots, and the sleek Elemis spa offers decadent treatments. Oh, and the local golf course is an Arnold Palmer-designed beauty which holds the annual Portuguese Masters. Just in case that swings it.

Doubles from £124. anantara.com





How to NAIL your first dance

Strictly champion Ore Oduba on going with the music, where to put your feet and how to dance drunk

Story by **David Levesley**

When Ore Oduba was getting married in 2015, he asked his fiancée if she wanted to do some classes to prepare for their first dance. "It was the flattest no. It was as flat as Columbus believed the world to be."

Now a *Strictly Come Dancing* champion, and about to star in a national tour of the musical *Curtains*, he's still convinced she'd say no. But if you want some advice for your own first dance, we can guarantee there's no one sager.

1. Let your song inform the dance: "The way I learned on *Strictly*: it was always the music first. That will dictate what moves go with it. If you've got an Ed Sheeran ballad, breakdancing is going to be low down the list."

2. Keep it brief: "I think about a minute is standard, and then the family can sort of join in."

3. Be realistic: "You've probably consumed two or three bottles of champagne on your own. Unless you're really, really confident you don't want to do anything that will require too much fancy footwork."

4. Don't drop them: "That's a big one. If her evening dress gets mucky? You're sleeping on your own."

5. Eye contact: "Dance is about connection, the more eye contact you have the more you appreciate how special that moment is."

6. But also: "Be aware of her toes and the train of her dress."

7. Don't steal their thunder: "You are the sum of your parts. If you start trying to overshadow your partner, it's you that's going to look like a melon."

Sparkling selection

Different weddings need different kinds of drinks. We picked the brains of Declan McGurk, Director of Bars at the Savoy, about finding a fizz for all occasions.

The Big London Spectacular

"If you're getting married at a big London institution like the Savoy you should cap it off with Cristal. It's widely regarded as the finest cuvee produced, and it has a special magic. The bubbles are very fine and just perfect for such an elegant setting."

Louis Roederer Cristal 2009
£194.95 (case price).
At thefinestbubble.com



The Fancy French Affair

"Grower champagnes are stepping out of the shadows. These are independent producers in charge of the process from start to finish who often produce wines with an identity. If you're getting married in the French countryside you want something with a bit of character. I'd go for Bérèche et Fils."

Bérèche et Fils, £49.50
At harveynicholls.com



The English Folk Wedding

"You want to look close to home and I would go for the Rathfinny's sparkling Blanc de Noirs. Rathfinny is down in Sussex where there's a microclimate that is conducive to great grapes. This is my favourite homegrown wine and you get nice fruit notes coming through."

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THE ON-TREND BUTTONHOLE

Gina Hardy, Head of Events at McQueens Florists, explains how to make sure the dreaded droop doesn't ruin your wedding day

For a long time the norm has been for the groom's buttonhole to be made from one or two of the varieties of flowers from the bridal bouquet. Increasingly, though, the modern trend is for grooms to make their own buttonholes out of dried flowers. Buttonholes like this have the advantage of being compact and robust which means that – unlike, say, a big rose – they can survive a whole day of hugging guests without getting bruised and battered. You can use flowers that would normally be out of season, and you

don't need to worry about them wilting, making them great keepsakes long after the wedding. A very popular and modern choice, which looks particularly good at vintage or rustic weddings is dried strawflower paired with dried lavender. If you're having a more traditional wedding you might want to add some fresh foliage like eucalyptus or olive to give it a bit of body.

MCQUEENS.CO.UK

Illustration Michael Frith



The Modern HONEYMOON: rethinking the Indian Ocean

With their azure waters and white sand beaches, the Indian Ocean's islands have become a honeymoon cliché, with newlyweds everywhere you look. For those who want their paradise with a bit more punch, here are three ways to do the region a little differently.



The ultra-Maldives hideaway

If you're going to do the Maldives, then you've really got to do the Maldives. For the classic Indian Ocean experience par excellence, book the romantic pool villa at Velaa Private Island. Accessible only by boat, the villa is suspended above a lagoon and comes with a private chef and butler. You can eat over the water in dining gazebo at the end of your private jetty. Among an island group constantly outdoing itself to find exaggerated, almost absurd levels of luxury, this surely is out there on its own.

Doubles from £3,320. velaaprivateisland.com

An all-action natural nirvana

The problem with the paradisiacal island of your imagination – the tiny dot in the big blue sea, a ring of white sand round a cluster of trees – is that there often isn't that much to do. Which is not something anyone has ever said of Reunion, the dramatic volcanic island in the middle of the ocean, 500 miles off the coast of Madagascar. An overseas *department* of France, the island is home to a vibrant creole culture, lush mountainous countryside and first-class adventure sports from paragliding to canyoning. For the best beach stay at Lux* Saint Gilles, a gorgeous colonial-style resort with an epic pool. The hotel is set in seven hectares of lush gardens, the perfect base for 4x4 visits to Piton de la Fournaise, the island's active volcano.

Doubles from £312. luxresorts.com



The Robinson Crusoe fantasy

Home to a menagerie of wild and wonderful creatures – satanic leaf-tailed geckos, ring-tailed lemurs, panther chameleons – that exist there and there alone, Madagascar is one of the world's last great wildernesses. Off its coast is the gorgeous island of Nosy Be, with its white sand beaches and aquamarine waters. It's your access point for an even more remote island, Tsarabanjina, wholly occupied by the Constance hotel group. This Robinson Crusoe fantasy island has 25 thatched villas set in the jungle, each of them opening up on to a stunning beach. The local reefs make for thrilling diving but it's really the sense of dream-like isolation you're here for – there's no television or WiFi in the villas and the feeling is one of authentic escape.

Doubles from £330. constancehotels.com

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VITABIOTICS

MATT DAMON & CHRISTIAN BALE

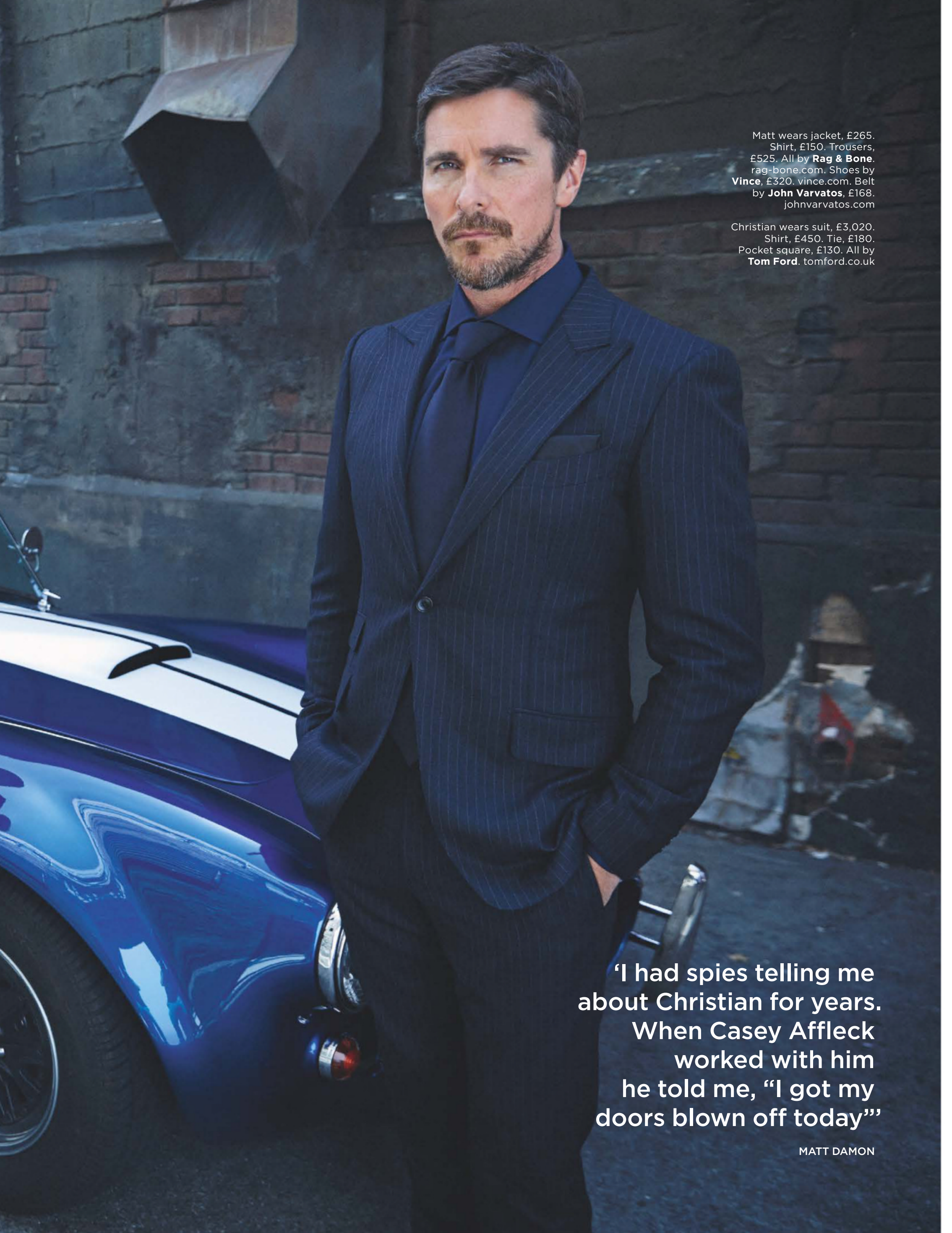
WHEN BOURNE MET BATMAN

Ahead of new racing blockbuster *Le Mans '66*, GQ took our hands off the wheel and let its double-headline stars talk. And talk they did. It was a candid, wide-ranging back-and-forth between two leads who know each other's roles inside out, not least the ones they themselves turned down. With tales of stunts gone wrong, mentors they learned from and the quarter-billion-dollar part that got away, this is conversation at a hundred miles an hour

Story by **Stuart McGurk**

Photographs by **Sam Jones**

Styling by **Annie Jagger** and **Jeanne Yang**



Matt wears jacket, £265.
Shirt, £150. Trousers,
£525. All by **Rag & Bone**.
rag-bone.com. Shoes by
Vince, £320. vince.com. Belt
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Christian wears suit, £3,020.
Shirt, £450. Tie, £180.
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Tom Ford. tomford.co.uk

‘I had spies telling me
about Christian for years.
When Casey Affleck
worked with him
he told me, “I got my
doors blown off today”’

MATT DAMON

Of all the ways one might expect to meet two A-list Hollywood powerhouses, the one you likely don't have in your mind's eye as you picture post-Oscar bashes and restaurants high in the Hollywood Hills is the three of you being awkwardly origami'd in the back of a trailer on the Fox lot in LA, so close that it takes forward planning just to find a spot for your legs. A few inches to *GQ*'s right sprawls Christian Bale, laconic and gym-gear casual, while a few inches from our left sits Matt Damon, bright-eyed and poker-player alert. Post-*GQ* cover shoot, we're not so much toe-to-toe as knee-to-knee with Batman and Bourne.

But, of course, they're both much more than that. In an era of Marvel's superhero CGI puppet shows, even their Imax moments are ones of grit and depth. And as for their non-Imax ones, taken together they're surely a fair chunk of any film magazine's top-100 list: take your pick from *American Psycho*, *The Prestige*, *The Machinist*, *The Fighter*, *American Hustle*, *The Big Short* and *Vice* for Bale and *Good Will Hunting*, *Saving Private Ryan*, *The Talented Mr Ripley*, *The Departed*, *Behind The Candelabra*, *Elysium* and *The Martian* for Damon. They're the A-listers all other A-listers want to be.

The reason we're here is that after years of bumping into each other and trading tales at various events ("We'd always chit-chat a little," says Damon. "I actually met Christian's wife before I met him, 20 years ago") they're finally in a film together.

Le Mans '66 tells the true tale of the grudge match between Ford and Ferrari in the Sixties and how the battleground became the 1966 Le Mans 24 Hours race, where an upstart Ford team led by Texan Carroll Shelby (Damon) and driven by the British-born professional pain-in-the-ass-genius Ken Miles (Bale) took on the might of Italian motor racing.

It is, variously, a high-octane, old-school racing movie, a knockabout buddy comedy, a heart-wrenching drama and an Oscar-bait biopic all rolled into one. It's also, it almost goes without saying, rather brilliant and easily one of the year's must-see films.

If Damon is exactly the guy you'd expect – the everyman's everyman, funny, chummy, an anecdote tombola and absolutely the guy you'd love to have a beer or ten with – Bale is not at all what you'd imagine from his brooding roles, legendary dedication and propensity to gorge or starve until the character's waistline fits. He's wide-eyed, a little goofy, a little silly and, unlike other transatlantic Brits whose accents have settled somewhere mid-trip, Bale has, if anything, become even more British – and, dare we say it, a bit cockney – with the time spent away, as if British Bale is

a part he's still perfecting and hasn't nailed quite yet. We start with how they met, but then most of the questions never seemed to matter anyway, as it turns out each was on starters' orders, and then: we're off.

So first off, when did you guys first meet? Did you know each other before this film?

Matt Damon: What's funny is that there is a restraining order for all of the shoot. We're not actually allowed to be in the same room. Right now, we're in violation... I mean, we've kind of seen each other over the years, but until this we didn't really spend that much time together, no?

Christian Bale: No. I think I've got a few projects that Matt passed on.

MD: I can't even talk about those ones...

CB: After he would pass [on a role] I remember saying to people, "Why would Matt not want to do this? What am I missing?"

Can you say what roles?

MD: Well, I can definitely say that the most famous one...

'Matt needs to direct. He'd say things that went right over my head' CHRISTIAN BALE

CB: I wasn't going to say any of them!

MD: I was just going to say this one, because you're so good in it. *The Fighter*. I read the script because I thought it was fascinating, but the script was not very good. And we had a different director at the time. And Mark [Wahlberg] really wanted to do it and was so excited about it, but we all knew the script wasn't there. Then David [O Russell] came in, rewrote the script, got Christian, and it was awesome.

So, Matt, if you'd have taken that earlier, not-so-good version of *The Fighter*, the better version wouldn't have been made and Christian wouldn't have won the Oscar for Best Supporting Actor...

MD: [Laughs.] So, listen, what year was that, 09? I'd say for everything since then...

CB: There's a percentage that I owe you?

MD: Correct.

Glad we got that sorted. What did you learn about each other during filming?

CB: That he needs to direct. I definitely learnt that. I would hear Matt and Jim [Mangold, the director] having conversations that went right over my head.

MD: See, I read that as you saying, "He definitely shouldn't act."

CB: [Laughs.] No, I came to you really early on and said, "You've got to direct, man." And he's got much better perception than I do.

So, Matt, does that make you want to direct?

MD: Yeah, well, now if it means I can get him for my movie!

CB: I don't think I said that...

MD: No, that's pretty much what you said. I mean, this is being recorded. No, I do. And I have wanted to for a long time, but it's just about finding the right thing. And it's just very time intensive. You can't do it halfway. I mean, Jim didn't see his kids until the weekends and then he was still scouting and still on the phone with his editors in the editing room.

Your turn, Matt. What did you learn about Christian?

MD: Well, I'd had spies telling me about Christian for years. Casey Affleck worked with him [on 2013's *Out Of The Furnace*] and he came over for dinner after their first day of shooting with all the blood drained from his face. I said, "What's wrong, man?" And he just said, "I got my doors blown off today. I was sitting there pulling these faces and everything Christian was doing was completely real and lived-in and I realised that I'm being too picky. I need to work more, cos I'll be better if I can just work more."

CB: But Casey's MO is beating himself up. He just will not accept that he's got any talent whatsoever.

MD: Christian's approach is the approach that young actors wish they had when they're talking shit: a monk-like discipline in service of your work. That's one of the rarest things, because it comes at a price. It is inspiring.

CB: Well, thank you, mate. Did you ever train? See, I never trained. And I've come to the realisation recently... One of [my] first jobs ever was with Rowan Atkinson and I think I look at him as the template. He was playing... *The Nerd*, it was called, by Larry Shue. He would come out, we'd say hello, but he didn't really socialise. None of us knew him – it was before he did *Mr Bean*. And he would just become this character, but *before* he went on stage. And I would just watch him; I would see him becoming a character. I was mesmerised. And then he just stayed in character for the whole night. And it wasn't until the whole thing was finished that he invited me to say hello and that I actually spoke to *him* for the first time. It dawned on me that was my learning phase. I went, "Oh, that's how it's done then, is it? OK, great."

So how did you both prepare for this film, considering both your characters have now passed away?

MD: There's a lot of documentaries that have been made about this and a lot of footage >>



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Shirt, £150. Trousers,
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**‘If you see an interview with Dick Cheney [after seeing Vice],
you think he’s playing Christian Bale. It’s that good’** MATT DAMON

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‘James Cameron offered me ten per cent to do Avatar. So I’ve left more money on the table than any actor’

MATT DAMON

>> that exists just on YouTube. And I always found it interesting that every time I stumbled upon a clip on YouTube of Carroll Shelby talking about Ken Miles, he would get choked up a little bit, even as an old man. It would just catch his throat and he’d say something like, “Ken Miles is a hell of an engineer.” It was quite a loss for all those guys.

CB: I would hear that from friends. He never got over it. That’s the real regret, you know? What was unsaid. I think that’s why, for me, this film is really fantastic. Because I’ve often thought about wanting to do a racing film. But it’s so tricky to get people inside that car and inside that racers’ mind instead of it just being like a Scalextric – *zo0000! zo0000! zo0000!* – it’s meaningless. And I think that with this pairing, with Shelby and Miles, Miles was definitely not your average stoic racer, you know. He didn’t have a filter and would shoot himself in the foot all the time. [He] was constantly getting passed over for more marketable guys, younger guys, better-looking guys. Guys who were in his rearview mirror in the races but would always get the good gigs.

Christian, someone who knows you told me that your character, Miles, is the closest to you of any role you’ve played...

CB: That’s what Mangold said to me too! Like, someone who’s been called an asshole throughout the whole film! I don’t know how to take that. He sent me the script. And you’re the last person to recognise any relationship to yourself. And after a while – I’ve known Jim for over a decade, we worked together back in 2006 [on *Western 3:10 To Yuma*] – he was like, “Christian, the character’s just you. Don’t you get that? It’s you, you difficult wanker!” That’s how he said it to me. “You know it already!”

Matt, any character you feel most similar to?

MD: Gosh, I don’t know. There are parts of *Good Will Hunting* where you go, “Yes. Some of that stuff [is] all me and Ben [Affleck].” Ben was just telling me the other day that he needed help to help his daughter with her math homework. Neither of us can do math! It’s not like, “That’s us!”

CB: I speak for myself here, but you actually brought it up one time on set... I was trying to still pretend that I knew anything about cars and how to fix them. But you try to get either of us to fix anything?

MD: Forget about it!

CB: I’ve tried taking apart motorcycles a few times in my life and I thought I did really well, but I always had, like, three bits left over at the end of it. Like, “No idea where that’s meant to go.” And I still rode them! [I thought,] “I’m going to find out soon if that was essential.” >>

MATT DAMON & CHRISTIAN BALE

‘It’s so tricky to get people inside the car and inside that racers’ mind. If a film is just like a Scalextric – zooooo! zooooo! zooooo! – it’s meaningless’ CHRISTIAN BALE





Photograph Bernard Cahier/Getty Images

Driver Ken Miles and auto designer Carroll Shelby at Le Mans 24 Hours in 1966. Miles tragically died in a crash two months later while testing Ford's J-Car

Opposite: The 1966 Le Mans 24 Hours at Circuit De La Sarthe, where Ford claimed its maiden Le Mans victory, finishing first, second and third

MATT DAMON & CHRISTIAN BALE

MD: You're making it more efficient.

CB: Actually, I remember... You mention *Good Will Hunting*. I remember however many years back, it was... how many years?

MD: Over 20.

CB: Right. But I'd seen you in a film. And I want to say it was... *School Ties*?

MD: Yeah.

CB: And I remember I wasn't really getting hired at the time at all. But I remember watching that and I was going, "I don't know if this is going to pan out." Because I remember thinking, "That bloke in *School Ties*? He was great and look at him: he's gone nowhere, has he?" And I remember sitting there going, "That's Sod's Law. The best people don't always get to keep working at all." It was literally three days after that I saw you guys in *Good Will Hunting*. I was like, "Oh, no, forget that. He figured it out..."

MD: Yeah. But you're right. We weren't getting work. Ben had been in *School Ties* as well. We weren't getting any. It was hard to get steady work in those years.

What's your favourite part played by the other person?

MD: I always laugh about Dicky Eklund [*The Fighter*] because I thought a lot about playing him. And I always do say the right actor gets the part. That's happened to me a few times, where, for some reason, I can't do something. And then I watch the movie and I go, "That was great. That worked out." So that one jumps to mind, just because I thought more about it than any other.

CB: The one that comes to mind immediately for me is *The Good Shepherd*.

MD: Wow, *no one* saw that.

CB: I loved it. And I remember afterwards saying, "What he [Matt] was doing in it, that was some *good shit* he was up to in there." And a lot of people were looking at me and going, "Really?" And I was like, "You don't see that? You can't see what is going on there?" So beautifully subtle and quietly done. I'd say that to people and I got a lot of blank stares.

MD: Me too. You know which other one I should say too is *The Prestige*. Just because it was one of those where my wife and I went and saw it and we loved it so much that we watched it again. I mean, we probably have seen that movie five times together over the years. But when you realise what's happening, and what the movie really is, *then* you see the level of performance. And you can tell, once you know [the twist]. And when you don't know, you can't. That's pretty great. That's a high bar to clear.

Christian, as Matt mentioned, you're known for throwing yourself into roles with this "monk-like" dedication. I'm thinking particularly of *Vice*, where >>



A full-page photograph of actor Christian Bale sitting in the driver's seat of a blue convertible car. He is wearing a dark blue pinstriped suit jacket over a dark blue shirt and a dark tie. He has a short beard and mustache and is looking directly at the camera with a serious expression. The car's interior, including the wooden steering wheel and dashboard, is visible. The background is a bright, slightly out-of-focus outdoor setting.

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**'I used to love going on my dirt bike and I loved falling off it,
coming back with blood pouring off my arm'** CHRISTIAN BALE

>> **you play Dick Cheney, which, if I didn't know it was you...**

MD: Ah, I didn't even say that! If you see an interview with Dick Cheney afterwards, you think he's playing Christian Bale. It's that good. **You gained a lot of weight for it and you've lost a lot of weight for roles too, notably *The Machinist*, where you were almost skeletal. Can you keep doing that to your body as you get older?**

CB: It's a matter of just...

MD: Living!

CB: Yes. To see another day. It really is.

MD: One day I was standing next to him [Christian] and the cell phone goes, or, well, somebody takes it to him and goes, "You need to take this," and he looks at the number and goes, "Oh, that's my cardiologist."

CB: "I ain't taking the fall for this one!" We shall see. I've got to figure that one out. You start hitting a certain age when your aches and pains aren't going away any more. You start realising you're not bouncing back the way you used to.

MD: De Niro said to me when we were making *The Good Shepherd* – we were talking about weight loss and weight gain – [how] he did *Raging Bull* when he was 35. He said, "I was very specific about that being the age. I would not do it beyond that. Because it's too much on your body after that." And also, you kind of keep it with you forever if you do it after that. **Matt, what was it like for you doing that latest *Bourne* film, compared to the three before?**

MD: I turned 45 on the day I shot a scene where we're two bare-chested guys fighting in a warehouse. I was really in shape and middle-aged guys like me would come up and say, "What does it take?" And I'm just like, "Don't do it. It's not worth it at all." For that movie, I was training hours and hours a day. But the fatigue just takes so much out of you. You're constantly making micro tears in your muscles.

CB: When you're younger and you get those micro tears you feel like, "Man, I'm really getting some control in my mind here." And then at 45 you go, "What am I still doing this shit for?" One time I was doing a scene with a stuntman in his sixties and he kept on having to fall off his horse and land on his head. I looked at him and just went, "I wonder if he ever imagined this was what he was going to be doing when he was in his sixties?" He landed on his head like nobody else. He jumped back up! But stuntmen never like to show that they've got hurt. If they've broken their arm they'll try to tell you they haven't. With all due respect to the man, I don't want to be doing that sort of thing when I'm in my sixties. I used to love

going on my dirt bike and I loved falling off it. Loved crashing. It was so much fun, coming back with blood pouring off your arm. Now, I'm like, "God, please. I can't come off here now, because I know I might never get back up again." [Laughs.] We're sitting here like Jack Lemmon and Walter Matthau. We're grumpy old men! We can't do it no more! **Is it true that on the last *Batman* film, Christian, you were doing a scene with Tom Hardy and he didn't hear "Cut" and you got a herniated disc as a result?**

CB: Yes. I'm still sitting right now with some pain. If I don't exercise – which, being English, is not in my blood to want to do that – I kind of go, "Do I have to?" But everybody gets that, don't they? We're going to start talking about our ailments. "Did I ever tell you about my surgery?" No fault of Tom's, by the way – he couldn't hear in that mask. **Have either of you felt in genuine danger on set? Christian, for you I'm thinking of a moment in a *New Yorker* piece about the making of *Rescue Dawn*, when you're in the jungle with director Werner Herzog...**

'We were sitting in the boat and the guy didn't come back up'

MATT DAMON

CB: There's another one you passed on!

MD: And which is great.

There's a point where you shout, "I'm not going to die for you, Werner!"

CB: Yeah. I remember that day. We were in the helicopter... I love Werner, but with Werner you're either just hugging and dancing together or you just want to kill each other. And we're in the jungle on top of that. It was flown by these pilots that were crazy and they would take off in these crazy manoeuvres and you'd take out half a tree as you went. And I was standing, you know, on the rail, just hanging on from it. It was something else. I can't remember what he suggested, but obviously in that moment I didn't agree.

Is that the time more than any other when you've been on a set and thought, "Actually, I might be in trouble here"? Or have you always felt fundamentally safe?

CB: You can lull yourself into a false sense of safety. I feel like sometimes the more you do it...

MD: The more you do it the more you realise there's nothing, no fairy dust protecting you. You can watch *Burden Of Dreams*, the great documentary about making [Herzog's] *Fitzcarraldo*, and the boat's careening down

the river. [German accent] "We have all gone crazy in the jungle."

CB: He [Herzog] loves doing whatever he's asked you to do, even if it's unnecessary and even if he gets into the shot. So, like, if we were tumbling down these rapids, there'd be Werner there and then Peter the cameraman would go, "Werner, you were in the shot." But Werner wanted just to be there alongside us. He loves to be really present and right there and not ask people to do something that he wouldn't do himself.

MD: I remember I had a meeting with him. He said, [German accent] "I want to know if you're the kind of person who'd eat a snake." And then he said, "I would eat one too."

CB: One of the best memories I have of being in the jungle is looking at [fellow actors] Steve Zahn and Jeremy Davies' faces as I'm tucking into a bowl of live maggots and pig offal. And I'm just jamming it in my mouth and seeing them look, knowing that the camera's coming round on them next and they're going, "Does that mean we've got to do it?" It was great. I couldn't stop laughing. The shot actually ended up getting ruined because I was busting up.

MD: You can laugh eating maggots and offal...

CB: The thing that I'm actually very, very aware of is anything involving guns. As soon as any guns come out, I'm always checking and double-checking the barrel, checking the chambers. Because that happens.

Are you the same, Matt?

MD: Definitely. In fact, a lot of the armourers that I've met over the years appreciate it. I was actually talked to early on in my career by an armourer who said to make a habit of understanding what you're holding and how it works. Check it for yourself. You know how to handle it. You put the time in. Because that's a completely senseless way to go.

CB: I did one thing one time... I was at the top of this 80-foot well and I had to sort of jump in and then you kind of control it with the rope. I'm about to do it, [but] I say to the stunt guy, "You do it first." I always do that. "You do it first," so I can see that they would do it. "OK, great, you did it. Good. All right." So we're about to go, everyone ready? When there's something like that going on, they get the set doubly quiet. I'm standing next to the stunt coordinator. Then, in all seriousness, he looks down and he goes, "All right, mate. Just do it right, because I had a friend who he did this and he broke almost every fucking bone in his body. And he's a trained stuntman. But all right, cheers!" He patted me on the back and walked off. Then they went, "Action!"

MD: We had one on *The Talented Mr Ripley*. There was a shot that got cut, where I'm

supposed to have just killed Jude Law in this boat and I'm supposed to heave him over the side, wrapped in a chain with an anchor on it so that he sinks down. Anthony [Minghella] had written something where we go over the boat together and I let him go. But I struggle and barely make it back up into this little rowboat. They brought a stunt guy in, dressed him like Jude, wrapped him in a real chain and an anchor. You tend to have bigger problems on lower-budget things, because the bigger-budget movies take extra precautions, and one of the precautions these guys took was we had two safety divers in case anything went wrong, because you were in probably 50 feet of water. This whole thing was equipped with this catch: this little lever that this guy could pull and the whole thing would fall off him and he'd swim to the top. And that malfunctioned. So I went over the boat with this guy and dropped him and then came back up. And then we were sitting in the boat. Minutes started to go by and this guy hadn't come up and it was like, "Holy shit." Luckily, he was a trained diver – he was actually a martial artist – and he's landed on the bottom of the Mediterranean on his feet.

CB: Like a cat...

MD: Like a cat. And apparently he just beckoned to the safety divers. And, you know, they all have the extra regulator on there and so they started [him] breathing, then they started to try to work on this thing and they couldn't get it off. So they ended up swimming him up, carrying him and the anchor. But that's one where you go like, "No, it's got a lever. You just pull it. It's going to be fine..."

I think one of the things that define both of you is that you've done mega-budget action franchises and small indie films, but you couldn't look at any film and say, "He's done that just for the paycheque." Have you ever been tempted, though, to take a big-money film that you know is probably going to be bad?

CB: I'm human.

But a film you *knew* would be bad?

CB: Absolutely. Because you've seen how much money affects life. There's been times when you've watched your parents struggling like crazy and you can't help in those moments but go, "Is it sinful that I'm not going to do this? Have I lost myself? Or am I losing myself by doing this?" You're making a great living regardless, without taking those gigs, right? Even with doing the smaller stuff, by comparison, out-of-this-world, dream fortune. So there's always that for me: this duality. I feel a great guilt over not taking parts like that, because I think about my parents and I go, "Oh, my God," you know? "If my dad was still around what would he

tell me?" Now, even though my instinct is "No way. I don't want to go near that," there's a greed to it. I don't want to lose myself in that. But I hate to be at all judgmental of anybody who makes these choices. It's something I wrestle with a great deal myself, so absolutely, absolutely.

What's the closest you've come? Have you said yes to something then said no?

CB: I've pleaded to get fired. I've asked for that and they wouldn't. I had somebody ask me that the other day. He said, "How many people have you ever had fired?" I said, "No one. I'm not in a position to fire anybody." I don't know if I could anyway. I'd just feel so bad. No, producers do that. But I said, "I've asked." I've asked the producers, "Please, God, let me off this!"

What would that be on?

CB: I'm not going to tell you!

Worth a try. Matt, is it similar for you?

MD: Yeah, I guess. Your question is something you *knew* was going to be bad...

OK, let's change that to something you knew there's a *fair chance* would be...

'As soon as any guns come out, I always check the chambers'

CHRISTIAN BALE

MD: No, I always tell people we don't get to see the movie before we make it. I've certainly been in movies that I'm not happy with creatively when I look back at them. But I never would have put myself in that situation. It would be like taking a job if you did that – and I don't ever want to do that. I also felt that in the long run you're better off... If you take a movie that you know is bad, you're just taking money up front that you could get working over a course of years, for less, on things that you really like.

That's a great way to look at it.

MD: And if I fail, if the phone stops ringing, which it does for everybody, I just want to look back and go, "You know, there wasn't a moment when I said, 'Now I'm just going to blow it all up.'" But in a related story... Jim Cameron offered me *Avatar*. And when he offered it to me, he goes, "Now, listen. I don't need anybody. I don't need a name for this, a named actor. If you don't take this, I'm going to find an unknown actor and give it to him, because the movie doesn't really need you. But if you take the part, I'll give you ten per cent of..." So, on the subject of money... [At this point Bale makes the cartoon sound of someone shaking their head with their lips

warbling, like Wile E Coyote trying to shake off an anvil to the head.]

He offered you ten per cent of the *Avatar* profits?

CB: It would be "Matt Damon saves the world" had you said yes there. [GQ has since done the sums on this: Damon could have been a quarter of a *billion* dollars up.]

MD: I told John Krasinski this story when we were writing *Promised Land*. We're writing this movie about fracking. We're writing in the kitchen and we're on a break and I tell him the story and he goes, "What?" And he stands up and he starts pacing in the kitchen. He goes, "OK. OK. OK. OK. OK." He goes, "If you had done that movie, nothing in your life would be different. Nothing in your life would be different at all. Except that, right now, we would be having this conversation in space." So, yeah. I've left more money on the table than any actor actually. I mean, the bigger thing still to this day, my bigger regret is – it would have caused a problem for Paul Greengrass and for all my friends on *The Bourne Ultimatum*, so I couldn't do it – but Cameron said to me in the course of that conversation, "Well, you know, I've only made six movies." I didn't realise that. He works so infrequently, but his movies, you know all of them. So it feels like he's made more than he has. I realised in having to say no that I was probably passing on the chance to ever work with him. So that sucked and that's still brutal. But my kids are all eating. I'm doing OK.

Christian, I have to ask you about working with Michael Caine on *The Dark Knight* trilogy. I've heard he was quite prescriptive about what Batman should and shouldn't do, including one time your character had been knocked unconscious and you decided Batman would have dribble coming from his mouth...

CB: I did that. I had some saliva coming out of my mouth. And Chris [Nolan] went, "Maybe not." And I was talking through the point, like, "Come on. It really would be good to have this." Then Michael overheard it and he went, [Michael Caine voice] "Dribble? Dribble? You can't bloody dribble, you're Batman, ain't you?" It was like, "Alrighty. Wipe up the dribble."

MD: Didn't he have a theory about acting that you don't blink? Wasn't that Michael?

CB: I know he's all about "You look into one eye, the one closer to camera, and don't blink". I'm going to try that next time.

On that subject, what's the most memorable piece of advice you've ever received on set from an older grandee actor? I guess maybe that from Michael would be one for you, Christian... >>

CB: Michael has got a lot of great advice. His famous one is “Never complain. Never explain”. That’s one he likes to say... regarding everything.

MD: I’m just trying to think of which actor, which venerated... I mean, De Niro, because he directed me in that movie [*The Good Shepherd*] we had so many. You know how he does the repetition? It was so interesting to me, because I would have thought he’d start the scene at the beginning and do it all the way through and then go back. But he just takes each moment and if it’s one line he’ll repeat it. He’ll do it 50 times. Once, because he acted in the movie as well, he wanted to redo a little monologue of his. It was maybe eight lines. And I was doing off-camera, so my face was right up against the camera and we were this close [three feet away]. He did this for 44 minutes. He said the same eight lines over and over and over and over again until I didn’t understand it as English. I literally didn’t. I couldn’t understand what was happening. I was so fascinated by it. So one time I said, “Bob, when was the last time you did a play?” And he instantly knew what I was asking. “But, look,” he goes, “this medium allows for this. Why wouldn’t you exploit that?” It’s like when you see Marlon Brando in *A Streetcar Named Desire* and it’s so completely lived-in, perfect and relaxed. There’s one point where that little feather floats down and he’s just talking and he just takes it out [of the air]. And it’s because he did it for two straight years on Broadway, right? It’s completely in him. But you can achieve that when filming by doing repetition to the point where you’re not on your own shoulder at all. It made me feel like going back and looking at some of this stuff Bob did as a young actor; it’s just incredible to realise his approach. It was unlike anybody else’s I’d ever seen.

On the subject of perseverance...

Christian, did you really call up other actors and tell them not to take the *American Psycho* part?

MD: You were up for the part and you didn’t want someone else to take it?

CB: Yeah. [*Everyone laughs.*]

MD: That’s great. That’s amazing.

CB: There’s a little more [to it] than that. Mary Harron [the director] and me, we’d done staged readings in New York to get the financing for it. Willem Dafoe was with us. And it was our thing. Then we got financiers and then the financiers kicked us off it. We were like, “Wait, this wasn’t how it was meant to be, was it?” I’d just been obsessing on doing this – months and months of nothing but thinking about that – and then it was going to a few other actors. So I would drop them a call and just sort of say, “Grrr.”

MD: No, but that’s a different... If you get that backstory...

CB: Oh, yeah. I’d just explain to them. But I actually think that it was always voicemail. So whether they got them or not...

Matt, dare I ask if you’ve ever done something similar?

MD: No. But I certainly would. Projects do have a life of their own, where you realise somebody’s got a big investment in it. And the business has kind of conspired to cheat them a little. That takes on a different hue. So, yeah, if I got that voicemail, I would have walked away from that part. Because you just go, “That’s bad karma” at that point.

You both won Oscars. The day after, what was the reality of it? And where do you put it?

MD: I remember specifically going home that night. My girlfriend at the time was asleep and I was awake. And it was there. I just remember having this crystal-clear feeling of “Thank God I didn’t fuck anybody over for that.” It was very clear. I suddenly had this image of this alternative life where I was

‘You know how De Niro does the repetition? One line 50 times’ MATT DAMON

83 years old and getting the same thing, but having really chased it and going like, “Holy fuck, what have I done?”

CB: I stopped at In-N-Out Burger and then got home and my daughter goes, “I’ll have that!” and disappears off with it. I love that. I knew that I’d be walking in the door and she’d be coming up going, “I’ll take that, then.”

MD: That’s great. I remember somebody – I think it was Eric Roth [writer of *The Good Shepherd*] – asked Bob and I if we knew where our Oscars were. De Niro, I think, has two of them and he had no idea. I said, “Yeah, it’s in my apartment in New York.” Bob looked at me and was like, “You know where your Oscar is?” I go, “I only have the one apartment! I have nowhere else to put it!”

What’s changed the most, in both of your views, in the past, say, ten years, in the industry?

MD: It’s an entirely unrecognisable industry. When you asked the question about money, I’ve laughed with my wife recently about the things I turned down 15 years ago. The amount of money that was available. Because DVDs are gone, that’s why the \$20 to \$70 million drama is gone; it’s not coming back. All the movies that I made, basically, movies about

people who talked about stuff. If you go above that, you get some of the production value that something like this [*Le Mans ‘66*] has, with those attendant bells and whistles, then you can make a drama. Or you have to go way below. When I produced *Manchester By The Sea*, we really struggled. We eventually had a really brave financier who put up almost \$9m, but that’s a movie that in the Nineties someone would have given us \$20m to make. It was about the size of *Good Will Hunting* on half the budget of *Good Will Hunting*. On the flip side, there’s this international market that rose up that’s every bit as big as the DVD market was – bigger, even – and so the ideal movie is a giant movie that doesn’t have a lot of language, doesn’t create any cultural confusion. Superhero movies, right? You’ve got a good guy and a bad guy. They’re going to fight three times. Good guy’s going to win twice. Everybody buys popcorn. But it’s a very different business than [the one] I came into, in the Nineties. In those old Miramax days it felt like independent film was really exciting. We were all raised watching De Niro and Pacino and all these guys. I mean, *Dog Day Afternoon* is a movie about a guy who robs a bank to pay for his boyfriend’s sex-change operation. It’s this heroic character and it’s like... it’s just a very, very different business. It’s really clear to me, having not worked a lot in the past few years, how much things have changed and how they’re just not coming back.

CB: It’s going to come back. I think we’re going to work our way back to it. We’re in this phase right now where it’s not happening... And then maybe, as people start to miss that communal experience as well... What you do see is some amazing directors – incredible reputations, made some of the best films ever – struggling to get a film made.

MD: Yeah. And to go back to, say, a movie like *Manchester*. I’m very proud of it, but there was a different ending: they were all out on this boat that was kind of the centrepiece of the movie. It’s a flashback to before Casey’s family’s died and they’re whale watching. These whales are breaching all around this family. You see them in this moment of just pure joy and the whole family’s together. They’re looking at this miracle take place around them and the camera just lifts up – we wouldn’t even have needed a helicopter; we could have done it with a drone – and as it keeps rising up into the sky you’re suddenly aware that they’re just one boat amid all these other boats that are out there. It’s this one story amid all these [others] and it’s an epic ending to a small movie. And, you know, we ran out of money. **GQ**

LE MANS ‘66 IS OUT ON 15 NOVEMBER.

Matt wears jacket by **J Brand**, £280. jbrandjeans.com. Sweatshirt, £150. Jeans, £170. Both by **Rag & Bone**. rag-bone.com. Boots, £448. Belt, £168. Both by **John Varvatos**. johnvarvatos.com. Sunglasses by **Brioni**, £550. brioni.com

Christian wears jacket, £900. T-shirt, £55. Both by **Rag & Bone**. rag-bone.com. Jeans by **Levi's**, £90. levi.com. Boots by **Frye**, £368. thefryecompany.com

Producer
Kristy Kessler
Groomers
Diana Schmidtke;
Torsten Witte
Tailors **Mario Gonzales;**
Nino Laopaolo
Set designer
Matt Davidson
Props stylist
Susie Lynch

‘If the phone stops ringing, I want to know there wasn’t a moment when I said, “I’m just going to blow it all up”’

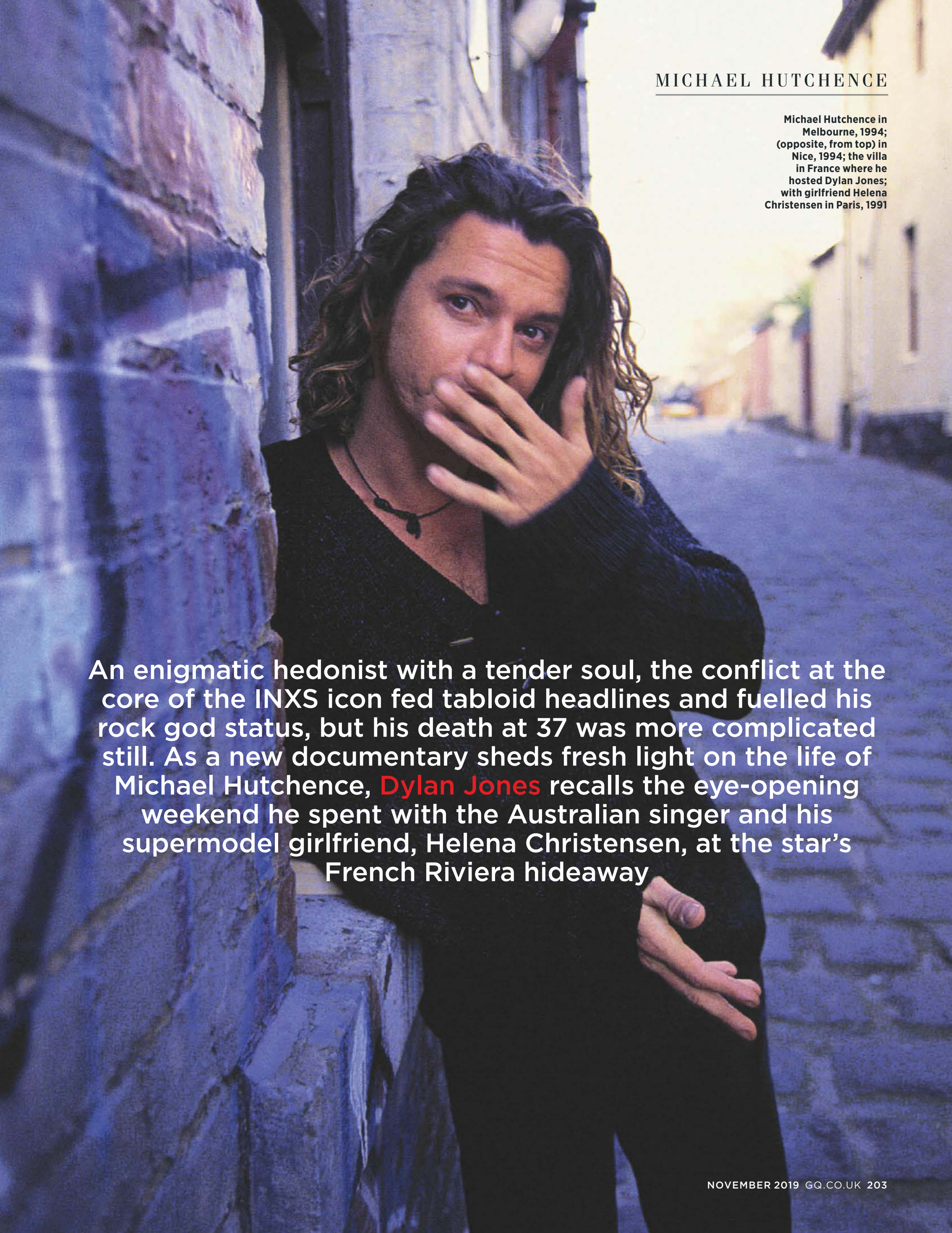
MATT DAMON



MY LOST
WEEKEND
WITH

Michael Hutchence





MICHAEL HUTCHENCE

Michael Hutchence in Melbourne, 1994; (opposite, from top) in Nice, 1994; the villa in France where he hosted Dylan Jones; with girlfriend Helena Christensen in Paris, 1991

An enigmatic hedonist with a tender soul, the conflict at the core of the INXS icon fed tabloid headlines and fuelled his rock god status, but his death at 37 was more complicated still. As a new documentary sheds fresh light on the life of Michael Hutchence, **Dylan Jones** recalls the eye-opening weekend he spent with the Australian singer and his supermodel girlfriend, Helena Christensen, at the star's French Riviera hideaway

It was 10.30am and Helena Christensen was in Michael Hutchence's kitchen, carefully unpacking her shopping, which mainly consisted of expensive crockery she'd bought from a nearby village.

There was no fruit, no vegetables and no wine. Following an accident a few months earlier, after which the INXS singer had largely lost his sense of taste and smell, there had been a lot less emphasis on meals in the Hutchence household, as all olfactory, food and wine-related matters were slowly de-emphasised.

The live-in housekeeper fussed around Christensen as Hutchence sipped a cold Carlsberg, the first of many that day. He didn't need to taste it to feel its effect. The sun was quickly rising behind the tiny olive grove and all appeared to be well with the world. This was a celebrity interview, 1993 style: a weekend spent with a rock star and his supermodel girlfriend in his whitewashed villa near a little town called Valbonne on the French Riviera. On the face of it, this was the typical rock star retreat, furnished with Conran Shop sofas, scented candles and Third World bits and

pieces from a shop called David Wainwright on Portobello Road, which, at the time, was ridiculously, almost stupidly, fashionable. A satellite dish jutted out of the lavender, opposite the long, covered breakfast terrace and the lip-sided swimming pool. A gardener glided across the lawn on one of those mowing machines that look like small tanks. The place – called Venus and bought by Hutchence four years previously, when every member of INXS had started to become flush with cash – was not particularly opulent or ostentatious. Various friends and gofers milled about: one was painting a mural on a bedroom wall; another was harassing a travel agent on his mobile phone; while Christensen and her friend and fellow model Gail Elliott sunbathed topless by the pool. What was the point in being a supermodel and having a rock star boyfriend if you weren't going to take advantage of the sun and sunbathe by the pool?

In person, the 33-year-old Hutchence looked bigger than he had ever done on video, without any of the boy-girl Sandra Bernhard looks he seemed to affect in pictures and on film. Ridiculously good-looking, his face nevertheless bore traces of a pockmarked youth, his stubble was anything but designer and, like your humble journalist, he spoke with a lisp (Hutchence did a mean Karl Lagerfeld impression). His hair was tousled like Mick Jagger's, though unlike Jagger, he didn't have that huge labial smile. He was courteous and personable, without much of the disingenuous familiarity practised by so many rock stars. Like INXS' music, he appeared bright but uncomplicated, with no obvious side to him. Though he did like his booze.

Hutchence bore all the hallmarks of a bona fide Nineties rock star: he smoked and drank, admitted to taking drugs (for him, getting "fucked up" was part of his job) and was dating a supermodel. And, conceivably more importantly – at least at the time – he wore a black leather waistcoat, like Bono, Depeche Mode's Dave Gahan and the man he was most often physically compared to at the time, Jim Morrison. Oh, and despite the fact he was the focal point of INXS, he wasn't a supreme egotist; an egotist, yes, but not an unbearable one (a few years before we met, the band had turned down a *Rolling Stone* cover because the magazine would only put Hutchence on the front). "In this band it's all for one and one for all," he said to me at one point that weekend, leaning over his distressed-oak dining-room table. "So it's out of friendship, I suppose, that I have played down the sex-symbol thing. It's nothing more than a tongue-in-cheek distraction. I have never been the leader as such and I suppose Andrew [Farriss, who cowrote most of INXS' classic

songs] is a sort of phantom leader. So I guess we kind of share that. I'm a team player."

INXS were always a major rock band, albeit not quite among the elite, like, say, U2, in whose shadow they occasionally squatted. The band reached this position through sheer hard work, by spending the first 15 years of their career relentlessly touring, playing everywhere from Adelaide to Iowa (in 1981 they played 300 dates in Australia alone). They started life as The Farriss Brothers in Sydney 1977 (apart from Hutchence, the band was Tim, Andrew and Jon Farriss, Kirk Pengilly and bass player Garry "Gary" Beers), before changing their name to the far more digestible INXS in 1979.

"When I started in this group, I was a dipshit from Fuckoff, Nowhere, sitting in the back of the room, shaking," said Hutchence.

Enormous success in their homeland was followed by international fame when they finally cracked the US in 1984, having dropped their sub-New Romantic blousy styles for a more orthodox rock'n'roll look. "I must be one of the most effeminate singers in Australia and it caused us problems in the early days. Well, I dunno, mate, it's what they do overseas, innit? But Australian culture is so odd that people got intrigued. We became a curiosity."

The extensive touring promoted a succession of increasingly effective LPs, including *Listen Like Thieves* (1985), *Kick* (1987), *X* (1990) and *Welcome To Wherever You Are* from 1992. The band also had their share of hit singles: "Need You Tonight", "Heaven Sent", "Suicide Blonde". Never extraordinary, INXS were always reliable, struck the requisite rock poses and, as one journalist noted, could "carry a tune powerfully and dependently, much in the way that a brickie carries a hod". >>



Hutchence (centre) was INXS' frontman but said he had 'never been the leader', March 1988

Photographs Getty Images

A photograph of Michael Hutchence with long, curly brown hair, wearing a dark turtleneck and a dark, plush velvet robe. He is sitting in a red upholstered chair, looking directly at the camera with a slight smile. He holds a glass bottle of beer in his right hand. The background is a dimly lit room with dark wood paneling and a red wall. The lighting is warm and focused on him.

MICHAEL HUTCHENCE

Hutchence
photographed in
West Hollywood,
February 1991

‘Fame is indiscriminate. But once you’re in the club it
doesn’t matter why or how you got there’



‘When I first
got into ecstasy
I had a guy on
the road with me
with a big jar of
it. It was almost
the break-up
of the band’

Hutchence photographed at
Regent Hotel, Sydney, 1997

>> With success, though, came languor and INXS found it necessary to dabble in a bit of reinvention, pouring old wine into new bottles. Earlier in 1993 they had embarked on a no-frills tour of small venues instead of the arenas and stadiums they were used to playing. (The band mingled freely with hacks, hangers-on and fans in unpretentious warm-lager-and-crisps après-gig scenarios – and appeared to enjoy it. Very Nineties.) Live, INXS really made sense. As tight as they should have been after 16 years together, the recent tour also highlighted Hutchence's easy bond with his audience. He combined charisma and a brand of avuncular charm with statutory rock god poses, removing his shorts and orchestrating some very rock'n'roll stage diving antics. You spent a lot of time smiling at an INXS gig. It was an irony-free zone. If the band had hailed from the US, there was only one state they could have come from: California.

Irony apart, comparisons with U2 were easily made, although INXS always looked as though they were studiously copying Bono and co. And whereas Bono's lyrics appeared to be cathartic, INXS' often seemed pedestrian, a bit plonky. It would be unfair to call Hutchence Bono-lite, but he was certainly aware of the comparisons. It was a mistake to suddenly start playing small venues, too, because although it allowed Hutchence to "reconnect" with the INXS audience, and while it allowed those enthusiasts at the concerts to feel as though their favourite band were playing their local pool hall or wedding venue, to the outside world it simply looked as though INXS weren't as popular as they used to be. During the Nineties, U2 were constantly reinventing the stadium experience, playing around with video, secondary stages and even the architecture of the stadiums themselves, turning an impersonal experience into a universally personal one; INXS, meanwhile, just looked like they didn't have enough fans to support a full-blown tour.

INXS also had a habit of musically doing what U2 did, only six months later and never quite as successfully. When Bono and co went "disco" at the turn of the decade and when they started getting a bit dark, a bit European and a bit "anti-rock", so INXS eventually attempted their own karaoke version of the template. That weekend in Provence, we talked about U2 a lot and while I was at first nervous about bringing them up (in the same way that journalists were initially nervous about accusing Noel Gallagher of being too obsessed with The Beatles), it was Hutchence

who usually insinuated them into the conversation. They had asked U2 producer Brian Eno if he would like to remix their song "I'm Only Looking", but Hutchence seemed to get defensive when he told me about it.

"I was [even] worried about using Eno because of his association with U2," he told me. "But fuck it, he's a free party and he liked the song. We send our songs to lots of people with views to remixes. We went shopping."

Most musicians will usually refer to their own back catalogue if asked who they're competing against, but not Hutchence. For him, there was an industry benchmark that he seemed to think his band hadn't quite reached. "Our peers," he blurted out before I'd even finished the question. "Our peers and everyone who came before us. Everyone. That's who we're up against. It's ego. It's healthy. It's a game of poker – they play their



With friend Bono, at whose home in France Hutchence would arrive unannounced, December 1994

cards and we play ours. This is not something we generally talk about. We're all very friendly people generally, when we meet each other, but behind their backs it's different. In Australia you learn to take success from numbers. It's all about bums on seats. It's always been a people thing, so we've tended to measure success by how many people come to see us. Who cares if we're not as good as the next guy? Everyone always played the same pubs – us, Midnight Oil, Crowded House, Hunters & Collectors, Nick Cave – so you always knew who was drawing the bigger crowd.

"Twenty years ago you just didn't buy

records by Australian artists. In those days most people copied overseas artists and there was very little homegrown creativity. Up until recently very few overseas people toured Australia. The Beatles came, of course, but that was a big deal, but hardly anyone came in the mid Seventies. Deep Purple... when they came it was front-page news."

With so few home-grown rock'n'roll role models, Hutchence and co had to look abroad for their inspiration. They became pop-cultural sponges, soaking up the remnants of punk (Australian punk band The Saints were local heroes) and the burgeoning disco wave and mixing it with traditional Australian pop-rock. This is the well that INXS drank from, the low-alcohol cocktail that made them famous.

"The pub scene consisted of Cold Chisel, Midnight Oil, The Angels, all those macho, guitar-based bands," Hutchence said, as he lay on his lawn while Christensen played with her Walkman several feet away. "We were one of those at first, because if you didn't play in a pub in those days you were nowhere. They were sweaty, violent places and pub-culture was very nationalistic. It still is, in fact. What made us different was that we tried to acclimatise Australians to our love of soul and funk, mixing it with rock music. We tried to mix all three things together. It wasn't altruistic, just fun.

"Australian people, at least those in Sydney and Melbourne, are a lot less naive about music than in a lot of major cities I've been to. It's the eternal hunger for what's new. It's constant inferiority. 'Am I OK? Do I look all right?' In fact, when I finally came to London I was incredibly disappointed at the quality of the music scene. Because everything is filtered before it gets to Australia, so it's like manna from heaven. Everyone's perfect because they're from overseas, mate. Or at least the crap's been cut out along the way because it doesn't make it. So we get the best. We get the best version of the best."

It was perhaps this cultural vacuum, and their understanding of it, which initially made Hutchence and INXS so tenacious, something borne out by their long-standing manager Chris Murphy: "I used to compare INXS' work patterns to a sportsman's. A sportsman doesn't walk out at Wembley and suddenly win the match. He's trained and trained to get himself into that position. With INXS we took exactly the same approach. If we weren't working one night, >>

'In this band it's all for one and one for all. I played down the sex-symbol thing. I have never been the leader'

>> we'd be rehearsing. If we weren't rehearsing, we were recording. If we weren't recording, we were playing."

"We became known because we worked bloody hard," said Hutchence. "In the studio from midnight to dawn, then rehearsing and then playing. We never stopped. Practically as soon as we left school we all moved into a house together and totally went for it. It was the band or nothing. There was amazing perseverance. Peter Garrett from Midnight Oil once asked me how we achieved what we did and the answer is simply hard work. We've worked harder than most people. It's the pub ethic that keeps us going – getting better than anyone else."

Hutchence worked hard elsewhere, too, channelling his rock'n'roll heroes by partying as though it had just been made legal – not that there was anything very legal about the partying. As a friend of mine who spent a considerable amount of time with him during the late Eighties and early Nineties said, Hutchence drank and took drugs in a robustly Australian way: never take a half when half a dozen were available – heroin, cocaine, ecstasy and all points in between and beyond. During the acid house craze he even had a strobe light and a smoke machine in his dressing room. "I was an idiot, but a lovable idiot," Hutchence said. Cigarettes would regularly fall from his mouth as he failed to grip them with his lips and when he walked into a room drinks would fall over like skittles. (Asked at the time if he ever worried that he might be developing a drinking problem, he replied, "I enjoy drinking as much as I enjoy not drinking.") He was doing what all nascent rock stars do: *paaarty*, hard, with conviction, and with no thought as to what tomorrow might bring.

In spite of this, INXS became the embodiment of a new pop culture, one that MTV turned into an art form: be everywhere at once!

After the global success of *Kick*, released in 1987, Hutchence cut his hair and donned expensive designer suits and started wearing glasses in public (he was appallingly short-sighted). He said this was to try to diffuse some of the "sex-symbol stuff" that was surrounding him at the time (no, nobody believed him), although he then went and dated first an internationally famous pop star, Kylie Minogue, and then an internationally famous supermodel, Helena Christensen. "We treat [the cliché of a rock

star hooking up with a model] with amusement, sure," he told me, with a thin smile, in 1993, "but a lot of the time it's gallows laughter. Helena is Danish and their sensibility is quite Australian, so you're not allowed to wallow in your own success. It's not like it is in America, where you're allowed to rise above yourself. It's difficult for her because there's only five million in her country and she's the only big star they've got. But we still walk the streets together. The strangest reaction is from famous people; they're the ultimate star fuckers. It's endearing in a way as it makes them human. Fame is indiscriminate. Some people are famous because they have been unsuccessful, some because they were abused as children, some because they have money. But once you're in the club it doesn't matter why or how you got there. A nod and a wink's all you need."



Together with then girlfriend Kylie Minogue in Paris, 1990

One journalist once told Hutchence he'd have a much easier time with the British press if he was more of an arsehole. However, Hutchence had been extremely open in the press about his sybaritic ways – the drinking, the indiscriminate sex (which Hutchence always called his "dick" period) and the drugs. Towards the end of the Eighties he threw himself into the British acid house scene with a passion and fervour not usually associated with rock stars worth close to £10m ("When I first got into ecstasy I had a guy on the road with me with a big jar of it. It was almost the break-up of the band," he said).

"I've got into trouble with that in the past,"

Hutchence said to me, untroubled by the mention of his narcotic indiscretions, "but fuck it. I've done lots of things that I have owned up to. Why should I bullshit about it? I've recently tried to take things a bit more seriously than I used to. I've come across as a bit of a... it's my sense of humour, I guess. But I have never been totally misrepresented in the press. I've never hit a journalist, although I have hit a photographer, but, hey, mate, everyone does that, sport. Really, though, I'm surprised that anyone bothers to ask anyone under 30 anything. By the time you're old enough to answer some questions, nobody really wants to know the answers. However, if you're a young rock star..."

With that, he opened another beer and wandered off to the bathroom.

INXS were never taken as seriously as they would have liked to have been, but if Hutchence was a bitter man, he managed to keep it well hidden during the weekend I spent with him. He seemed content to be the leader of Australia's foremost rock group, the biggest Antipodean band in the world. And if INXS were only a first-division rock band, then, if only in his own eyes, surely Hutchence was a Premier League rock star. "I really am a fucking great rock star," he once said.

He didn't appear to be an overtly greedy person, though he was already inordinately wealthy. He had invested well – property, recording studios, the usual things – and had put tax-efficient money into the Australian film industry. (In a move that was like the plot of *The Producers*, Hutchence and the rest of the band invested in *Crocodile Dundee* – as an attempted tax write-off. "We soon had 20 times the tax problem," he said.) He also tried his hand at the Renaissance Man business – forming an appalling offshoot group called Max Q and appearing in two low-budget movies, *Dogs In Space*, directed by long-term friend and video director Richard Lowenstein in 1986, and *Frankenstein Unbound*, a typical Roger Corman B-movie from 1990. When the world and his wife (particularly the wife) are watching your every move, it becomes dangerous to experiment too much in public, but Hutchence said that he wanted to direct, produce and star in his own movie before too long. But he didn't say this the way I imagine Sting or Peter Gabriel would have said it at the time; he said it in italics: *Yeah, sure, mate. Wanna direct movies, know what I mean!* At the time I thought to myself that you could take Michael Hutchence out of Australia, but you could never take Oz

'We're up against our peers and everyone who came before us. It's a game of poker – they play their cards and we play ours'

out of Michael Hutchence. I had assumed that his knockabout demeanour was real, but in hindsight it seems as though it was something of an act. I wasn't aware of it at the time, but Hutchence, it seems, was under a considerable amount of strain.

After all, I was spending a weekend with a man who had experienced considerable brain damage.

Hutchence, though, was in full promotional mode. The band were about to release a new album, *Full Moon, Dirty Hearts*, and instead of meeting me for an hour of pleasantries in a London or Sydney hotel room, they had decided to invite me down to the South Of France for three days, to get the kind of access that rock stars just didn't give any more. I can't remember the negotiations all that well, as they had mostly been organised by the magazine I was working for at the time, but as far as I was concerned there had been no talk of subject matter, "lines", nor any talk of copy approval (which wouldn't have been given), quote approval (ditto) or indeed any stipulations at all. Uncharacteristically, I actually didn't have that much interest in Hutchence as a celebrity, or indeed INXS as a group, and this was one of the more perfunctory jobs I did at the time. Consequently, I was probably less concerned with how Hutchence might respond to my questions. So my dispassionate line of questioning actually seemed to bring him out of himself, or at least a certain part of him. The calamitous side-effects of his accident had been kept from everyone except Christensen, and considering how severe they had been and taking into account his bizarre behaviour during the recording of the recent album, maybe the band, or the record company, or his management, might have been rather more concerned about his drinking and his current devil-may-care attitude, although all they saw – and all I saw – was a rock star giving a robust account of himself.

"It's weird going back to Australia now, because in a lot of ways nothing really changes," he said. "There is the same bullshit, the same people in the same bars saying the same things. You know, I really gotta get to New York, mate. No one understands me here. Musically, things have changed for the worse, because during the Eighties the combination of house music and yuppies killed off live music. The yuppies would sit in the same places we used to play and instead of watching a live band they'd sip their cocktails watching videos. And the parochial sensibility is still

really strong, a sensibility that doesn't work in New York, London or Los Angeles. Recently, there was this event called *The Wizards Of Oz*, which was a night of Australian bands in a club in LA and then New York, I think. But that's a mentality that will never make it for Australian music – you know, let's have a couple of Aboriginals and roos on stage. We could have stayed in Sydney pubs with people shooting bullets at our feet saying, 'Dance, boy, dance. Whaddya gonna do next? We saw you last week.' But we decided to get out."

He glugged his beer and then started talking about U2 again.

"I think we came across as international, much more so than someone like U2, although they've done their darndest to be the biggest band in the world. We don't play that kind of anthemic music anyway, we play a hybrid and I think we've done a lot to break down



Hutchence in low-budget film *Dogs In Space*, directed by his friend Richard Lowenstein, 1986

certain barriers. We're not AC/DC [pronounced Acker/Dacker]."

Later that night we all went out for dinner at a nearby restaurant, eight of us, including Hutchence and Christensen, having darted through the hills in Hutchence's Mercedes jeep and Christensen's little Peugeot. We ate seafood, a lot of it, although I don't recall Hutchence eating much, which, in the light of what we now know, makes complete sense. After a selection of desserts were strewn around the large, circular table, someone said something that confused Christensen. When she finally grasped the full meaning of the remark she said, "That's no cow on the ice," a

Danish expression meaning "It's no big deal." Everyone laughed and we went back to drinking the rather good sauvignon blanc and pinot noir and discussing the forthcoming INXS tour. For Hutchence, the live experience had become the way in which he felt he fully expressed himself and when I started to hear about the tortuous recording sessions for the *Full Moon, Dirty Hearts* project, I could see why.

Before the current climate, when performers have become so reliant on the income from touring, most rock groups spent a year recording a new album, before taking it out on the road for a year or so. If they were particularly successful, they might extend the tour a little and if the tour turned out to be monstrously oversubscribed, they might stay on the road for a couple of years or so. But as INXS were finishing their previous studio album, *Welcome To Wherever You Are*, they decided not to take it on tour, but rather record another album immediately. They still needed to promote it, though, and spent a few months doing interviews in various countries across Europe. While promoting the album in Denmark, Hutchence went to visit Christensen one night in her home city of Copenhagen. Later that night, having been to a nightclub, Hutchence got into something of a scuffle with a taxi driver, when he drunkenly refused to get out of the way so the driver could pass. The taxi driver got out of his car, punched Hutchence and saw him topple over onto the pavement. Christensen remembers blood leaking from Hutchence's mouth and ear as he lay unconscious in the street. When the singer woke up in hospital the next day, he was angry and combative and initially refused to be treated. When he relented, he was found to have a fractured skull. On closer inspection, and after two weeks of tests, the doctors found he had lost his sense of smell and taste. Not just that, but as he prepared for the recording of *Full Moon, Dirty Hearts*, his behaviour started to become erratic, he started to suffer from insomnia and he would display wild mood swings. During the sessions he would smash furniture, have repeated tantrums, threaten to stab the bassist, Beers, and ruin an acoustic guitar by shoving his microphone through it, screaming, "We need more aggression on this track!" Beers would later say, "When Michael hit his head, he came back a different person and I'm sure doctors were prescribing all sorts of weird and wonderful concoctions." >>

Thinking back to 1993 and the weekend I spent with them, Hutchence and Christensen were obviously going through their own private hell

>> Now, the full, awful story of Hutchence's illness has been made public. A new documentary film, *Mystify: Michael Hutchence*, is a comprehensive look at the life of the doomed INXS icon and it examines the story of the Australian rock god and the events leading up to his untimely death in November 1997. Nominated for Best Documentary at this year's Tribeca Film Festival, *Mystify* (named after the band's 1989 hit) is written and directed by Richard Lowenstein, who also directed the majority of both INXS and Michael's music videos. As a close friend, Lowenstein was given unprecedented access, resulting in rare archive footage and intimate insights from friends, lovers, family, colleagues and Hutchence himself. As well as featuring testimonies from some of Hutchence's closest friends and family, the film also features previously unseen footage, much of which was shot at his Provençal villa. The film also includes interviews with Bono, Kylie Minogue and Christensen, who describes how he grew "dark and very angry" as a result of his injuries. Obviously, documentary biopics about tortured geniuses are a longform staple these days and while *Mystify* doesn't tamper with the traditional formula stylistically (as is now the new norm, there are no talking heads and in this case not even a narrator), it tells a fascinating and heartbreaking story, one that will be shocking to many of Hutchence's less fervent fans. They will know that his own downward spiral was compounded by the declining fortunes of the band, highlighted by Noel Gallagher at the 1996 Brit Awards. The Oasis guitarist and songwriter, having accepted an award from Hutchence, cruelly said, "Has-beens shouldn't present awards to gonnabes."

Bono was a close pal right up until the end and the pair of them would tear around the South Of France in the summer. Hutchence would arrive, unannounced, at the U2 singer's Eze hideaway: "He'd climb over the gates at midnight and just say, 'Anything going on?'" After a night of carousing, he would "strip naked and be in the pool... and then serve you breakfast". Bono loved Hutchence so much he wrote a song about him, "Stuck In A Moment You Can't Get Out Of", for their 2000 album, *All That You Can't Leave Behind*. Quizzed on his friend's demise, Bono says, "When he ran out of that frothy, fun-loving side of life, when he lost that joy, that's when we lost him."

As the film shows, Hutchence would soon move on from Christensen, getting disastrously involved with Bob Geldof's wife, Paula Yates. If anything, she had an even

bigger personality than he did and when they met was in the middle of a profound personality crisis. Perhaps predictably, they both descended into a codependent drug spiral, with Hutchence leading the charge. The singer proceeded to collapse in full view of the world media while personally starting to crave danger. He had always had an insatiable curiosity and this now manifested itself in the way he increasingly experimented with sex and narcotics. "Whereas before he would glide into a room as if on celestial castors," wrote *GQ*'s Adrian Deevoy, "he now hobbled bow-legged like a cowboy who had been abruptly estranged from his horse." And Hutchence couldn't handle it, hanging himself in a Sydney hotel room in November 1997, with his own belt, at the age of 37. An analysis report of Hutchence's blood indicated the presence of alcohol, cocaine, Prozac and prescription



Michael Hutchence with Paula Yates and their daughter, Tiger Lily, in Sydney, 1996

drugs, although what wasn't known at the time is the fact that his brain damage was degenerative. The coroner's report, which Lowenstein says he acquired by "nefarious means", reported two plum-sized lesions on his frontal lobe.

Hutchence was in a place he found unnavigable. Having been turned into a tabloid caricature, his professional life was being diminished while his personal life was increasingly in turmoil. Locked in a bitter custody dispute with Bob Geldof for his daughter with Paula Yates, Heavenly Hiraani Tiger Lily, his only solace was intoxication, a daily experimental cocktail of drink and drugs. Lowenstein

says Hutchence's ability to navigate cognitive and emotional dilemmas was severely impaired, making him increasingly unstable. He had always hated to be alone – hence his need to always be the life and soul of the party – and having not slept for two days and being strung out on booze and pills, emotionally wrought, lonely and mentally weak, he took his own life.

Even though he had fathered a child with Yates, he seemed incapable of keeping his family together, while his drug addiction had played havoc with his ability to control most other aspects of his life. His career was on the skids and he was starting to lose his looks. But given his medical problems and the impossibility of his condition, it is no surprise he was unable to cope. When he died, the tabloids made much of the possibility that Hutchence's death was the result of auto-erotic asphyxiation, but now it looks as though his suicide was as unavoidable as his rapid ascent to fame.

Lowenstein became suspicious that something was very wrong with Hutchence when they spent a few weeks working together on a series of music videos a month or so after the Copenhagen assault. To him it was obvious that something was different in the man he had seen and worked with a few months earlier. Lowenstein was one of the only people Hutchence confided in. "He burst into tears as he described his inability to smell and taste the things he loved most in life, including the joys of eating and drinking fine food and wine and his physical disconnection with his current partner, whom he loved. He went into great detail about the complete lack of smell he was suffering and about how he only had about ten per cent of his former sense of taste.

"I found engaging in a coherent conversation with him to be very difficult at this time, as conversations would veer off in sudden tangents and become quite obsessive, repetitive and unfocused. This was very different to the man I knew only a few months earlier."

The fact there was a traumatic brain injury (TBI) involved, as well as the anosmia, came to light during some of the personal interviews Lowenstein undertook with a few of Hutchence's closest friends, band members and romantic partners in the process of making the documentary. "I also gained access to a confidential copy of Michael's full and unedited autopsy report, dated 24 November 1997, and the results of the inquest and coroner's report, which was then sent to a series

'When he ran out of that frothy, fun-loving side of life, when he lost that joy, that's when we lost him' BONO

Never tear us apart . . . the last song and testament of a rock star



By KENDALL HILL
and NADIA JAMAL

It was for Paula Yates and Tiger Lily that the public grieved.

She arrived as the quintessential rock star's partner – composed and straight-backed in batwing sunglasses and a China-girl fitted silk dress. Tiger, in complementary Chinese silk pyjama and gold cradled in her arms.

By the time of Andrew's Cathedral of her late partner Hutchence's voice in *Tear Us Apart*, the were echoed by friends. Tiger Lily dered and silent in

Inside the catl photos of happier t shots compiled by family traced his childhood through times of the rising the last warm snaps

The most touching the mature rock s edly cradling his d as her mother did

PNG b
claims

The former INXS lead singer was farewelled with a full memorial service attended by 380 friends and family and about 500 public mourners. Outside, in Sydney Square, several hundred more watched the hour-long service on a video screen.

Hutchence was found dead last Saturday at the Double Bay Ritz-Carlton Hotel.



Hutchence's death at the age of 37 in a Sydney hotel room generated headlines, many of them sordid, around the world, November 1997

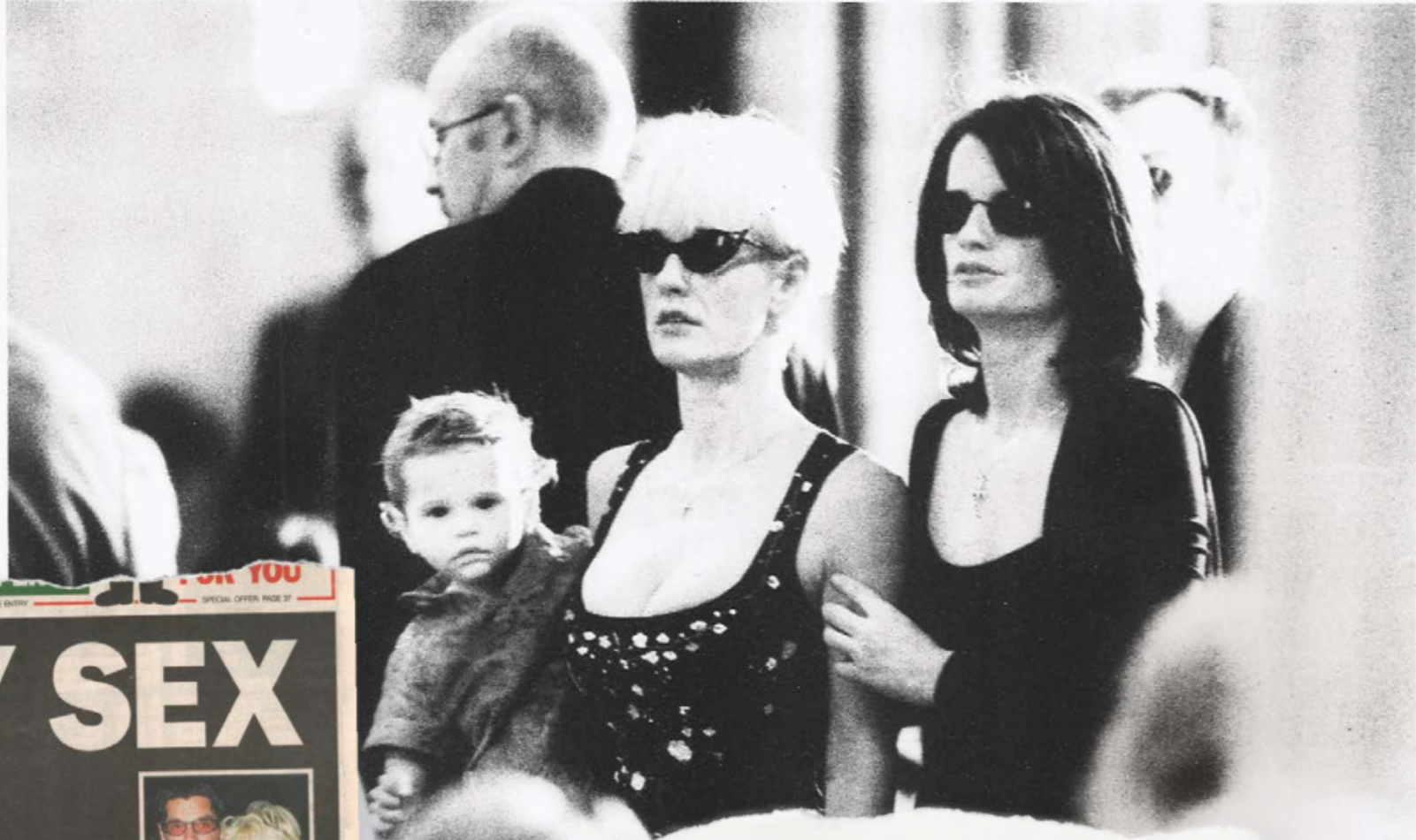
of contemporary neurologists and psychologists," he says. "My attention was drawn by these specialists to an overlooked section of the report that detailed two walnut-sized areas of brain damage from five years earlier. It was their conclusion that this TBI, combined with emotional distress, a documented lack of sleep for the previous 48 hours and a high level of alcohol in his blood, made him an extremely high risk for suicide at that time."

The director doesn't think his friend was necessarily doomed, though. "Given his condition, he needed consistent therapy, a responsible degree of understanding of his condition from those closest to him and perhaps some strictly supervised medication."

Thinking back now to the summer of 1993 and the weekend I spent with Hutchence and Christensen, what strikes me is their

fortitude. They were obviously going through their own kind of private hell, intent on keeping his brain damage as secret as possible, while trying to present the best possible version of themselves to the outside world – and indeed to all those around them, including the other members of INXS. There they were, frolicking on the grass, as the sprinklers lent an air of sophistication on the lawns, suggesting a veneer of calm and tranquillity, as their minds whirled with the prospect of what was to come. At the time it was only a fear, but in the end it became a legacy. **GQ**

MYSTIFY: MICHAEL HUTCHENCE IS IN CINEMAS FROM 18 OCTOBER AND ON BBC TWO LATER THIS YEAR.



Tiger Lily, her daughter

es Labor of

Michael: The last picture, by his dad



IDOL: This is the last photograph of Michael Hutchence, taken with devoted fan Richard at the Sir Stamford Hotel, Double Bay, on Thursday for the superstar's father, Neil Hutchence.

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HOW INXS STAR DIED

ROCK superstar Michael Hutchence was found dead in an exclusive hotel in Sydney's eastern suburbs yesterday.

Hutchence, 37, the lead singer of Australian group INXS, was hanging by a belt from a door in room 514 of The Ritz-Carlton in Double Bay.

There were pills scattered across the floor. No note was found, police said.

As the singer's distraught father, Neil, left his Belvoir Hill flat to identify the body, he said: "What can I say? I've lost my living son."

Mr Hutchence senior had died with his son before dropping him at The Ritz-Carlton in Cross Street about 10.30pm.

Hutchence's mother, Patricia Glanville, was distressed at her Irish Gold Coast flat.

At first, Mrs Glanville said: "Oh, I can't talk about it. You'll understand."

She then burst into tears, crying: "Oh no, no, no, no."

Hutchence, a stormy star

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GODS, MYTHS AND VIRGA

DOLCE & GABBANA

Alta Sartoria was
Dolce & Gabbana's
evening episode of
spectacle and haute
couture in Sciacca,
Sicily, 6 July

This summer, in an ancient land of ancient legend, walked two heroes of 21st-century fashion and a guest list drawn from Olympic levels of wealth and high taste. Alta Sartoria is Dolce & Gabbana's glorious, near-untouchable display of jacquard relief, delicate embroidery and arcane prints and an evening vision of celestial couture

Story by **Jonathan Heaf** Photographs by **Jason Lloyd-Evans**

BUCKS

“Aridly undulating to the horizon in hillock after hillock, comfortless and irrational, with no lines that the mind could grasp, conceived apparently in a delirious moment of creation; a sea suddenly petrified at the instant when a change of wind had flung the waves into a frenzy...”

I don't recall every single word of the book, but I do distinctly remember reading Giuseppe Tomasi di Lampedusa's *The Leopard* and being struck by its vivid descriptions of Sicily. Years later, I find myself in the back of a taxi, staring out of the window and being reminded not only of the prose, but also of an island where mythology washes ashore like the armies of all the empires who have come to conquer and rule here.

Of course, this being Sicily and my hosts being the incomparable fashion designers Domenico Dolce and Stefano Gabbana, these next three days are set to be more than just romantic, panoramic reverie. I am here to witness, absorb and, quite frankly, be bowled over by their latest Alta Sartoria men's fashion show, taking place tomorrow evening in the unsuspecting town of Sciacca. Those who know the brand and this annual event will know already that a spectacle quite like no other in the industry is guaranteed.

Tomorrow night, new myths will be told through cut, embroidery and design – the exquisite product all wantonly acquired by a clientele who make up the new international, mega-moneyed masters of the universe. Leave all notions of equality at the heavy gilded doors; this is not a place for frugality, but for full-blown, knee-trembling fashion fantasies.

There has already been a trail of fashion breadcrumbs for me to follow, all indicating this weekend's forthcoming opulence: the invitation, for example, looks more like something you'd find hanging in the Uffizi, a triptych of coloured card so thick it may as well have been printed on birch.

I'm currently travelling to the southwest part of the island from Palermo airport and my taxi is worth a mention too: a brand-new ink-black Mercedes E-Class saloon with deep-tan leather interior trim, ivory stitching on the seats and monogrammed headrests. There's something so decadent, something so Italian about it. As with everything Dolce, it's an old-school approach to etiquette with an exquisite, refined modern twist.

As the landscape smudges by – the speed limit is also set to “Italian”, it seems – there's a distinct aroma of tobacco and starch. The driver, wearing a pair of Dolce mirrored aviators, is curt and unsmiling, with facial hair groomed to perfection. He could be a model

My driver could be a model for one of the design duo's campaigns. No doubt he probably is

for one of the design duo's campaigns. No doubt he probably is.

It's my first time here. Have you been to Sicily? You should go. You'd love it. I did. The island has always been part of the brand's DNA; Domenico is in fact the son of a Sicilian tailor. But more than personal heritage, it is the swirling, episodic mythology of the land here – the stories, the heroes, the light and the dark – that seems so in line with the wider Dolce & Gabbana universe.

Sicily was the playground of the ancient gods, after all. Over the same dust, earth and rock that I am driving, Pluto abducted Persephone from her mother, Demeter, goddess of agriculture, who sat on a rock and wept; Apollo pastured his flock here; and beyond Mount Etna, to the east, lies the rocks of the feared Cyclops.

More than that, Sicily, through modern mythology, is the land of escape and romance – at times, danger – and a place where “family” and “honour” means far more than being true to one's immediate siblings. Our imaginations, fuelled by films such as *The Godfather*, connect Sicily intrinsically with a type of storytelling that many of us adore being swept away by – despite the realities being far less than glamorous.

Many make the pilgrimage to picturesque Savoca, in the far east of the island, the village named in Francis Ford Coppola's >>



Dancers, models and new gods of couture and commerce joined Domenico Dolce and Stefano Gabbana (top right) for a duopoly of 'Alta' moments, including womenswear at Alta Moda and culminating in the AW19 menswear primo-pageant, Alta Sartoria, 6 July



DOLCE & GABBANA



Leave all notions of equality at the heavily gilded doors: this is full-blown, knee-trembling fashion fantasy



In Sicily's
time-weathered
Comune Di Sciacca,
Alta Sartoria was a gift
from the fashion gods
to a clientele backed
by extraordinary
wealth, 6 July



Tonight, the show is about reflecting the empires that once roamed this island and the glory and sartorial ambitions of the new Dolce family



Statues and the statuesque played their part in D&G's vision of AW19 menswear haute couture, 6 July

>> film as Corleone, where Michael (a devastatingly handsome Al Pacino) fled to escape the heat of Manhattan. Even in the Seventies, the actual town of Corleone – to the west – was already far too built up. Today in Savoca you can sit at Bar Vitelli, the same place where Pacino's character sat, drank tumblers of white wine and met his soon-to-be-wife's father. Just up the cracked road is the church where he married.

Fantasy, storytelling, escape, imagination, an undercurrent of rebellion and myth: no wonder Sicily is the setting for Dolce & Gabbana's annual extravaganza. The air is thick with history, conflict and secrets. Held over three hot nights – the first of which, the Alta Moda (womenswear), having taken place at the Valley Of The Temples in Agrigento last night – this event is the brand's version of a haute couture fashion show.

Of course, it is also far more than this. For the hundred or so eye-wateringly wealthy clients invited, many of whom are some of the very richest individuals on the planet, it's a weekend of style as high art, of fashion design as existential experience. Make no mistake: Alta Sartoria is peak destination shopping. These captains of industries, these gods of capitalism are here for the clothing – the trophies – absolutely, but also for the memories.

Walking through Sciacca the following evening it feels like the entire town has come out to watch the Alta Sartoria guests arrive in all their splendour. Domenico and Stefano have long considered their most loyal customers not so much as "customers", but more as a tight-knit family, BFFs and comrades in the pursuit of excellence; apt then that this evening should feel more like a wedding than a fashion show.

Tonight, many of the female guests dropped off by their drivers are in their Alta Moda womenswear purchases, bought straight from the catwalk the previous evening. Despite the prices (some of the Alta Moda garments went for as much as £100,000), there was, I am told, a sharp-elbowed scramble to bag the most desirable pieces. It's a billionaire fashion fan's version of see now, buy now...

A long red carpet as wide as a cruise ship leads from outside Sciacca's cathedral to the magically dishevelled courtyard of the town hall, a walk that takes the high-rolling clients past shops and cafés, crumbling, golden-hued stone arches and the wide eyes of hundreds of spectators hanging off balconies and windows.

As we take our seats it's the first time we

Dolce and Gabbana move freely among their guests, making all they encounter feel like a million dollars

get a decent peek at the stage where tonight's men's show will take place. A five-tier, white amphitheatre has been specially constructed within the up-lit courtyard of the battered Comune Di Sciacca, itself a location that is part Fort Boyard, part film set. As the glittering international audience (here from as far as Macau and as close as Milan) mingle and take selfies against the giant, oversize masculine statues in plaster of Paris, drones buzz and swoop overhead, capturing some seriously glamorous aerial footage.

Tonight, these new gods of global wealth will see the old gods bend in reverence before them. If Domenico and Stefano know anything, it's how to flatter; no other international brand knows its clients' desires as well as Dolce & Gabbana. Tonight, the show is about reflecting the old glory of the various empires (Phoenician, Carthaginian, Roman, Greek...) that once roamed this island and the glory and sartorial ambitions of the new Dolce family.

As the lights dim, at first we are presented with three mortal, real-life spornosexuals (the models) dressed as three ancient idols – Zeus (god of the sky), Hercules (son of Zeus) and Apollo (god of archery, music, dance, truth) – all in flowing white Grecian robes and strapped sandals. As Domenico and Stefano state in their show notes, "The myths of the ancient Greeks have been the source of our inspiration. The mighty power of those bodies, their egos and their intellectual capacities will never lose their grip on our imagination."

No spears here, however. Instead there's the addition of a golden bow as an accessory – this won't be the only reminder that this evening is about heady, indulgent style fantasies rather than anything remotely practical. Remember: this is godcore, not normcore. What follows is a 136-look journey into the wardrobes of these new wealth deities, with almost every item featuring inspiration from Roman and ancient Greek iconography.

Suiting is loose and bold: wide legs, double-breasted jackets and coats, most of which feature classical jacquard reliefs and delicate embroidery that remind the gasping audience the heights for which haute couture

should nowadays strive. Fabrics, jewellery and materials are all exquisite: the burnt-orange coral used on some suit jackets was sourced from Sicily itself, a happy product of the island's past volcanic activity, while crocodile Bermuda shorts, although perhaps not something you'd wear to hit Capri next summer, pretty much got their own standing ovation from the dewy-eyed crowd.

The enthusiasm for the fashion can't be overstated. Not only have some exceptionally lucky clients already purchased looks before the show began, others on the front row are part of a super-exclusive WhatsApp group. Here the fastest are able to bag their desired items via a quick text fired off as soon as they see it on the runway. Naturally, only the quickest fingers are successful. Think of it as isawitfirst.com for aesthetically conscious, hyper-competitive billionaires.

As Ennio Morricone's howling theme from *The Good, The Bad And The Ugly* soundtracks a near-hysterical finale – a gown emblazoned with Jean-Baptiste Auguste Leloir's 1841 painting of Homer more or less floating around the courtyard – the designers come out and take their lap of honour. Tonight, emblematic of their vibe this entire weekend, the duo move freely, talk to their extended Dolce family at dinner and make each and every one they encounter feel like a million dollars – while also getting some to spend about as much. Is it any wonder the brand, one of the last great independents, has weathered 30 years of industry disruption?

Tomorrow night, another gift for the beaming, beautiful throng: an all-night party thrown in the super-exclusive Verdura Resort to the west of the island – snipers on roofs providing extra security. The new gods of Dolce & Gabbana will party like it's 700BC, their outfits fresh off the Alta Moda and Alta Sartoria catwalks. It's a way of life, and of living, that most of us can only dream about. Beautiful, decadent, hedonistic and almost from a different time entirely. I was happy to catch a glimpse. The old gods in Sicily lie dormant; long live Dolce's new idols of 21st-century style. **GQ**

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She seemed like just
another messed-up teen,
who thought she'd
glimpsed an angel's wing
and chased it into the dark

Shamima Begum left
her home in London's
Bethnal Green in 2015,
aged 15, to join Isis.
She is photographed
here at Al-Hawl
refugee camp in
Syria, five days after
she was found there
by British journalist
Anthony Loyd,
18 February

SHAMIMA BEGUM

THE
TRIAL
OF

Shamima Begum

In the end, it was Isis' terrible gravity that drew both the schoolgirl and the war reporter to a desperate refugee camp in Syria. Mostly, their stories are their own. This extraordinary one they share

Story by Anthony Loyd

AL-HAWL CAMP, SYRIA, 13 FEBRUARY 2019

"I am a sister from London. I'm a Bethnal Green girl."

It was as well I had just finished my coffee when I heard those words or I would have spat it across the floor in surprise. I was looking for people I was not sure were still alive, much less that I would find them.

I leaned forward in my seat and stared across the narrow room at the foundling in black sitting in front of me.

"You're one of the Bethnal Green girls?"

"Yeah. I'm Shamima Begum," said the veiled figure.

"Oh."

In this way it began, the opening moments of the encounter that was to catalyse the UK into a paroxysm of rage, kick-starting a toxic tragedy that burned across the nation's emotional spectrum, pinballing left and right between fear and fury as it roiled around the arena of public opinion, shapeshifting finally into a panting four-way wrestle as mercy and fairness bounced ropes with vengeance and retribution in a fight to decide not so much what justice might look like, but whether we even cared for justice at all in this

instance; every grunt and gasp initiated – so it seemed – by the runaway London schoolgirl, formerly of Bethnal Green Academy, latterly of Islamic State, whom I chanced upon having all but given up hope of ever finding.

We all knew who Begum had been: the girl from Bethnal Green. But what had she become, I wondered, looking into the eyes behind the veil that February afternoon in the Al-Hawl camp.

This is not a story with the answers to that question. She was a riddle that day and she remains so now. No one emerges from years in a terror group without a heart full of secrets and I doubt she is any different. So I do not write in her defence, as I do not know what she did and did not do during the four years she lived in the caliphate. Nor do I write with any sense of personal guilt – though almost so. For in finding Shamima Begum I played a part in transforming her into a national hate figure at the very moment she was at her most desperate and vulnerable and it would be untrue to say that I do not feel in some way responsible for what happened next. I am bound inexorably to her story by our encounter, like an unwitting fire starter.

Yet, for all that followed in the days and weeks after I found her on 13 February,

amid the seas of fury of one thing I am sure: Shamima Begum, the vulnerable teenager who was groomed and lured to Syria, deserves to come home to the UK to be investigated.

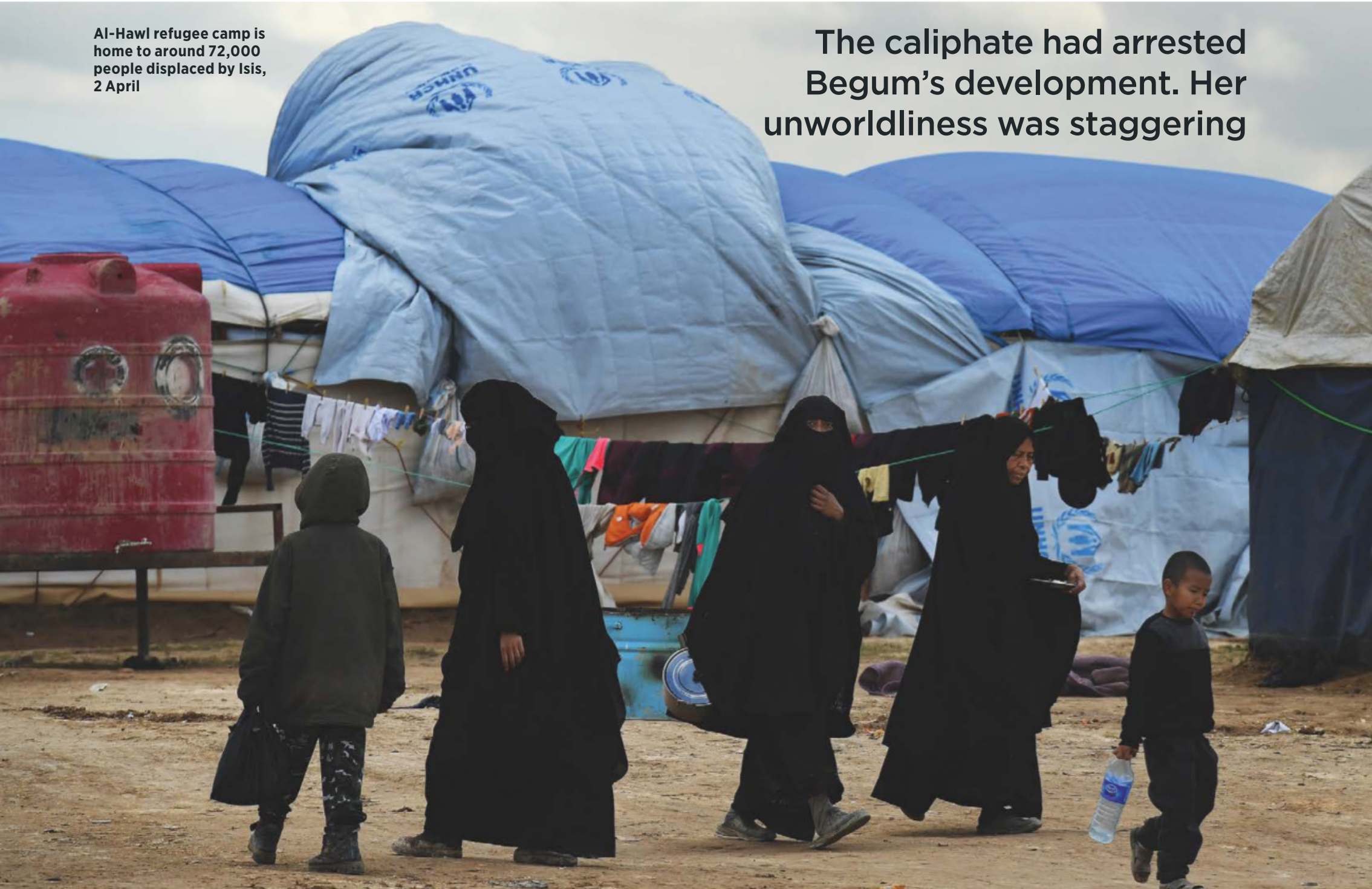
People talk about her now as if her identity was always determined by the revocation of her citizenship, like she was born among us a stranger and destined ever to be so. Looking back on the milestones passed, which I had trudged while working through the years of the Syrian war, I did not feel this was the case. The young woman I spoke to that day held few surprises once I had got over the initial shock of actually having found her. She seemed like just another messed-up teen who thought they'd had a glimpse of an angel's wing and chased the vision into the dark side.

More than anything, this is a story about those milestones, which led me to Al-Hawl and shaped the way I see Begum, about the meetings I had with people, good and bad, all of us who were drawn to Syria for one or other reason and most of whom ended up in captivity.

Friends and enemies and those between, whatever our differences there was maybe one thing we shared: we all had a sense of belonging elsewhere.

Al-Hawl refugee camp is home to around 72,000 people displaced by Isis, 2 April

The caliphate had arrested Begum's development. Her unworldliness was staggering



Shamima Begum had been one of several people on my mind when I crossed the Tigris from Iraq into Syria a couple of weeks earlier and met with a Kurdish intelligence officer in a nondescript flatland town between the border and Qamishli. I had met the man many times before. In his long rectangular office, sandwiched between a huge portrait of the Kurdistan Workers' Party's imprisoned supremo, Abdullah Ocalan, at one end of the room and two gawping goldfish in a tank at the other, I asked him if he knew anything of the fate of those I looked for.

Islamic State was making its last stand in a small town, Baghouz, situated along the mid-Euphrates valley to our south. As this final sliver of the caliphate withered, it seemed likely that the fate of some of the war's missing hostages, jihadi brides and most infamous foreign fighters may be at last revealed.

Among those I was after were the three Bethnal Green girls – Shamima Begum, Kadiza Sultana and Amira Abase – who had fled their homes as teenagers four years earlier to join the Islamic State. Their disappearance had catalysed the UK at the time. Educated, intelligent children (two were only 15 years old), their decision to leave London for the caliphate was emblematic of the thrall Islamic State could exercise upon Muslim youth across the world and their ultimate fate had remained one of the most enduring mysteries of the Syrian war.

Later reports suggested that Sultana was already dead, killed in an airstrike in Raqqa in 2016, but I had a logical hunch that if either of the other two were still alive they might be in the Al-Hawl camp, already crowded with more than 40,000 people, most of them from Isis families who had fled the fighting around Baghouz.

The officer and I chatted for a while. Before leaving his office I placed the names of all three Bethnal Green girls on his desk, along with a request for permission to visit Al-Hawl.

"Those are the names of the girls I'm looking for," I reiterated. He smiled back, like spooks do: inscrutable as the fish.

Two weeks and hundreds of miles later, I was tired and listless when I finally arrived at Al-Hawl. It was my last day of assignment in the country. The interim between meeting the intelligence officer and arriving at the camp gates had been spent in various other areas of northeastern Syria, banging down those long desert roads around the compass face of the Kurdish-controlled zones as the caliphate's territorial entity shuddered out its last gasps: south to Baghouz, north to Kobane, back to



The town of Baghouz, where Isis made its last stand, 10 February; (below) a family photo of Begum



Baghouz, then on to Qamishli, the highway rolling out and up on itself, so featureless and unremarkable that my memory of it was reduced to a single short clip of blurred sand and flat horizon tasting of Gauloises and dried bread.

Ossama, my friend and "fixer" – the inglorious term used to describe the local sidekick in that area of Syria on whose knowledge and translation skills I depended – was sick with a bug and lolled sorrowfully in a chair in Al-Hawl's reception room as I tried to explain to the administration officer who I was looking for. Various staff members kept entering the office, interrupting our conversation, distracting the man's focus.

"I am looking for these women," I repeated, pushing the Bethnal Green names across another desk. Harassed in the chaos of his day, the man behind it humoured me gently.

"I can introduce you to French jihadi brides, to Canadians, to Germans, Tunisians,

Belgians and Moroccans," he teased, "maybe even Chinese. But we don't have any British women here."

I kept the talk going, gambling on luck, hoping to wear him down. We spoke about London for a while and discussed music. We drank tea. We drank coffee. We smoked, stirring the conversation around, blowing it in hoops. I had nowhere else to be. Eventually, after a couple of hours' social attrition, the official threw up his hands.

"OK, OK, I'll get someone for you to speak to," he said and stomped off into the teeming camp. He reappeared 20 minutes later with two Islamic State women – muhajireen, foreigners, their faces hidden and veiled, even their hands covered by black gloves. One had two small children with her. She introduced herself as a Canadian, Amy Lucia Vasconez, the widow of an Isis fighter. I turned to the other veiled figure.

"Who are you?" I asked.

Then I heard those words. Shamima Begum, nine months pregnant, was sitting in front of me.

Later, the official said that he had simply walked in among scores of Isis wives in a reception area for new arrivals from Baghouz and asked if anyone there wanted to speak to a British journalist. Among the 40,000 people in the camp at that time Begum happened to be among the handful of women who heard him. She wanted to speak to me.

In this way we met: I found her on a hunch and a coincidence at odds that were little better than 40,000 to one.

KANDAHAR AIRBASE, AFGHANISTAN, SEPTEMBER 2010

Rightfully this story starts just before sunrise eight-and-a-half years earlier, at Kandahar airbase in southern Afghanistan.

A solitary stranger stood at the edge of the runway, blurred and ethereal in the orange of a sandstorm. As I neared him I noticed how at peace he seemed, standing there in the drifting sands of the dawn, composed and still, one hand crossed over to hold his wrist, bag at his feet, flak vest and helmet propped against it like he knew what he was about, staring out into the wall of swirling sand waiting to see if a helicopter would make it through.

It was day two of that sandstorm. There was no ceiling and no floor to it. Everywhere you looked was drifting sand. There was no horizon either, just the looming orange wall. Forget the sun: all you saw of light was the weird glowing ambience, as if on Mars.

The storm closed down air traffic >>

To me, it felt like the start of a rescue of a vulnerable woman, not the precursor to her damnation



Journalist James Foley was the first American to be executed by Isis, after being abducted in Syria in 2012

>> completely. Nothing could fly in that. A sergeant had mentioned to the group of a dozen or so bored reporters, who were waiting around at Kandahar airbase to hitch helicopter rides out to US units involved with the Afghan surge, that if they were really serious about going into the field they should get up at dawn. Sometimes, the sergeant said, there was a hole in the sandstorm at sunrise, lasting just long enough for a helicopter to get through.

So the next day I got up at dawn and stood at the airfield edge. Nothing came through that storm. Not that day. Not the next day. And not the day after that. There was never anyone else standing there waiting for the mythical hole in the storm except for that hermetic figure staring out to where the horizon should have been.

"Hey," he said that first morning, turning around as I drew near. He spat some tobacco juice on the ground and gave me a smile that was so disarming it was as if meeting me was all he was waiting there for, and then he reached out his hand to shake mine. That is how most people remember James Foley: for his warmth and his essential charm. And that is how I met him, standing around in a sandstorm five dawns in a row, waiting for a helicopter that never came.

I saw him briefly next in Libya during the

revolution, but the last time we met was one evening in the autumn of 2012 in Antakya, southern Turkey. He had just come out of Syria and I was about to cross in. It was a chance meeting in a restaurant used by the small cadre of reporters who worked in Syria. I sometimes met others there who were also to disappear.

Jim – everyone knew James as Jim – was sitting at a table with the British journalist John Cantlie and when he saw me he stood up and came over.

"Hey, brother," he began, smiling once again as if the moment of our meeting was the best of his day. We talked for a little. I was tense and uneasy, as I always was on the eve of entering Syria. There have only been two places in the world where working has felt like walking across an ice floe as it starts to crack beneath my tread. Syria was one of them. Jim kept his tone soft and focused. He

'I was brainwashed. I came here believing all I'd been told. I knew little of the truths of my religion'

briefed me on some details I needed to know before I crossed in, then we parted company. He went back into Syria shortly afterwards.

The next time I saw him was on the video. He was about to be beheaded.

Long before their series of terror outrages in Europe, few people in the West had even noticed Islamic State until one of its members murdered James Foley on camera. That the black-masked killer was a British citizen, while his kneeling captive was an American journalist, gave the brutality of the act a sense of treachery too, adding extra edge to the rage and revulsion that followed.

I recognise the legitimacy of loathing. No one can tell the people of Baghdad, Kabul, Paris, Brussels, Nice, London or Manchester that their feelings around the terrorist attacks their cities suffered are irrelevant to the way they should perceive or respond to Islamic State. Emotion is integral to war. And it does not have to be the direct impact of personal loss that initiates feeling. An assault on moral codes is enough to inspire an intense reaction: after all, you do not need to "know" a victim of terror to despise the terrorist.

Foremost, I also think of Islamic State with a sense of personal revulsion, as the group who murdered a friend – and a journalist

at that. Islamic State's torture and slaughter of Jim and other Western hostages, several of whom were known to me, profoundly influenced my own perspective of the terror group, as did the hundreds of meetings I had with Syrians and Iraqis who suffered the horrors of the caliphate first-hand during the five-year span of its existence.

Yet I could not harness that loathing to the 19-year-old runaway from Bethnal Green – not then and not now.

AL-HAWL CAMP, SYRIA, 13 FEBRUARY 2019

I wanted privacy for what followed, so we walked out into the yard and sat at its edge under the narrow shadow thrown by the midday sun. The Canadian woman soon left us. At first the interview with Begum began as a conversation. We were totally alone. To establish some rapport I let the talk roll for a while until asking to tape her.

What followed was to be dissected by pundits around the world, cherry-picked for whatever standpoint anyone wanted to take. In the UK the overwhelming response was negative: Begum was a perpetrator, callous, lacking in remorse, scheming, evil, a threat to the country, dangerous, undeserving. That she was legally a child, just 15 when she had left home in 2015, had been groomed and had remained a minor during the first three years of the four years she lived in the caliphate were details that the vocal mass seemed incapable of hearing, let alone digesting.

She had been in Al-Hawl for two weeks by the time I found her, having fled Baghouz at the end of January. Of the other Bethnal Green girls she confirmed that Sultana was dead, killed in an airstrike in Raqqa three years earlier, while Abase, by that time a teenage widow of a dead Isis fighter, had elected to stay on and face the final battle in Baghouz. A fourth girl from Bethnal Green, Sharmeena Begum (no relation), who had gone to Syria two months ahead of the other three and was a partial initiator of the girls' decision to flee the UK, was also still alive at the time and had chosen to remain with Islamic State rather than escape.

Two elements about Shamima Begum struck me immediately as she began talking.

First, above all else, she was desperate to save the life of her unborn baby. The caliphate, Islamic State, her decisions and disillusionment, her fear of imprisonment: all were secondary concerns beside that of the life of her soon-to-be-born child.

"After my two kids died I just... Now I'm really overprotective of this baby," she said

to me, revealing that she had lost two other infant children, her 18-month-old daughter and eight-month-old son, in the previous four months. Both had died of sickness compounded by malnutrition while she was inside the last Islamic State enclave.

"I'm scared that this baby is going to get sick in this camp," she added. "That's why I really want to get back to Britain, because I know it will get taken care of, health-wise at least."

Secondly, she was radicalised. In remarks that were to become infamous, she boasted at having been "unfazed" by the sight of a severed head she saw in a bin in Raqqa, said she had no regrets at having been a part of the caliphate and suggested that journalists executed by Isis had been "spying".

The severed head discussion we had was revealing, as it was symptomatic of the binary mentality – the either-or mind-set – associated with radicalisation. She had seen one head in a bin in Raqqa. She disclosed that it belonged to a captive fighter, taken prisoner on the battlefield, and immediately justified his fate by suggesting what the man would have done to a Muslim woman if he had the chance.

"You see it," she said to me, "and you think, 'Oh, what has this man done to Muslim

The torture of Begum's husband had seeded doubts in her mind as to the caliphate's legitimacy



Isis fighter Yago Riedijk, who married Begum in 2015, is being held by Kurdish forces in Syria, 28 March

women and Muslim children and who were they fighting for? And what are they fighting for?' You know? They're fighting against us. They want to kill us. What would this man do if I was in front of him right now? Would he want to kill me? But instead I see a beheaded head in the bin and it didn't faze me at all."

Her remarks about the filmed beheadings of Jim and other Western hostages displayed the same traits.

"Were these not journalists and stuff that were caught spying?" she responded when I asked if the murders of hostages had not put her off joining Islamic State. "In a way, they're kind of like a security threat, though. Like, why do journalists sleep in Syria for?"

These were telling comments. They showed with startling clarity the effects that Islamic State had on the mind of a schoolgirl. Yet they were in no way surprising. I had met many jihadi brides in Syria over the course of the war and Begum's remarks were exactly what I would expect from a teen who had spent nearly three years living in the sealed echo chamber of the caliphate before turning 18.

Moreover, I recall noticing early on in our conversation that she seemed far from irretrievable, for in another of her many contradictions she displayed traits of independent thought, retaining enough individuality to express doubt and disillusionment with Islamic State – qualities that readily lent themselves to deradicalisation.

War is populated by liars. Not a day passes in a conflict when someone does not slip me an untruth, a twist or turn, or an outright dollop of total bullshit. I am always on the lookout for lies. So I watched and listened carefully when the guileless young woman beside me, who seemed to blurt whatever she had in her head straight out of her mouth without filtering it first, began to criticise Islamic State.

It transpired that Begum's husband, the 27-year-old Dutch Muslim convert and Isis member Yago Riedijk from Arnhem, whom she had married in Raqqa at 15, just weeks after arriving in Syria, had spent several months in an Islamic State prison in 2015 after spying allegations were made against him, apparently by another Dutch member of Isis. He was tortured by his captors. His experience had seeded doubts in Begum's mind as to the legitimacy of the caliphate.

"There's so much oppression and corruption going on that they don't deserve victory," she said of Islamic State. "I hear so many stories from people about how Dawlah [Islamic State] has treated them. Me, personally, I >>

>> have seen the way the military police have treated my husband, the way they tortured him for six-and-a-half months.

"Dawlah has killed Muslims," she added. "People that have fought for them they have killed. And for what?"

"You're describing mixed feelings about Dawlah?" I asked her.

"Yeah," she replied. "I don't regret it, but on the other hand, when I came and I saw that there was underground oppression and all this happening, it came as a shock to me that this is actually happening."

Sometimes arrogant, usually engaged and never reserved, her demeanour when she spoke to me was more like that of a bolshie child with a sense of over-entitlement than that of a sophisticated adult member of a terror group. One thing was for sure: whenever she was critical of Islamic State her body language and speech were consistent with transparency – comet tails of emotion flared across moments of emphasis and she held my gaze throughout.

Overall, the young woman I met that day was a paradox, the incomplete changeling: vulnerable, anxious and desperate to save her unborn baby, yet indoctrinated and apparently without regard for the lives of prisoners.

"I'm not the same silly little 15-year-old schoolgirl who ran away from Bethnal Green four years ago," she told me at one point, in an expression of misplaced maturity. This was only partially true. Four years in the caliphate had arrested normal development and her unworldliness was staggering. She spoke without a single thought to the implications or consequences. It was what made that meeting unique: its rawness. There was nothing contrived in anything Begum told me that day.

I did not think she was lying, either, when I asked her if she posed a threat to the UK.

"No! No!" she stated, an edge of desperation in her voice. "I'm more than happy to, like, do what they want me to do. Just as long as I can get back and settle down more comfortably with my child."

ATMEH, SYRIA, SEPTEMBER 2013

Before I grew to loathe Islamic State I learned to fear them: fear them enough to make my hands shake. The realisation appeared like a sudden stain one autumn morning when a teenage fighter stepped out into the dusty road ahead of my car. He wore a turban and a

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Exclusive The Times finds former schoolgirl who fled to join Isis in Syrian refugee camp

Anthony Loyd
Al-Hawl, northern Syria

A schoolgirl who ran away from London aged 15 to join Islamic State in Syria four years ago has been found by The Times in a refugee camp after escaping the jihadists' final showdown. Shamima Begum, 19, who is pregnant with her third child, is one of three pupils from Bethnal Green whose flight in February 2015 shocked the country. Their decision to desert stable lives and families for life under Isis became emblematic of the lure of the self-styled caliphate at the height of its tyranny. Ms Begum said that she had chosen to flee from the group's last stand in eastern Syria two weeks ago because of

under Isis. "I don't regret coming here," she said. She added that she was "weak" to have left the group in its death throes and saluted the girls who stayed. Life in Raqqa, married to a Dutchman, had been largely "normal", she said. "The one I wanted." Seeing her first severed head in a bin, "didn't faze me at all". However, the group's oppression and corruption meant that "I don't think they deserved victory". She was aware that she might return to a hostile reception. "I know what everyone at home thinks of me as I have read all that was written about me online," she said. "But I just want to come home to have my child. To do anything required just to be able to come home and live quietly with my child." The issue of returning Isis fighters

The journey that took Shamima Begum to Isis began at Gatwick four years ago

and their followers was highlighted yesterday by Ben Wallace, the security minister. By travelling to Syria, "unlawful" had been turned into "professional", he said. Anyone who went to Syria should expect to be questioned by the authorities on their return, he added. Asked about the threat they presented, Mr Wallace said: "A lot. They are battle-hardened... and some are coming back to further and continue their attacks on our way of life and our values." Under laws expected within months, jihadists could face up to ten years in jail if they return to Britain. The girls' families could not be reached last night. A lawyer for them spoke of his gratitude on hearing that Ms Begum had escaped from Isis. The Times has ensured that her family are aware of the news. The authorities have also been informed. Isis bride, pages 6-9. Leading article, page 31.

IN THE NEWS

Call to delay Brexit
More than 40 former British ambassadors have called on Theresa May to extend Britain's stay in the EU, accusing her of presiding over a "national crisis". Pages 12-13

Iran guards killed
A suicide bombing claimed by a group linked to al-Qaeda has killed at least 23 members of the Revolutionary Guard in one of the deadliest attacks in Iran for years. Page 32

Xi to join US talks
President Xi will make an appearance at the US-Chinese trade talks in Beijing this week, raising hopes that frosty relations between the countries are thawing. Page 39

Spurs take 3-0 lead
Tottenham Hotspur beat Borussia Dortmund 3-0 in the first leg of the Champions League round of 16 with goals from Son, Veronghen and Llorente. Pages 73-76

Anthony Loyd's discovery of Begum on 13 February breaks in the Times the following morning; (inset) the Home Office plan to revoke the 19-year-old's British citizenship leads the Sun on 15 February

camouflaged shalwar kameez. The moment he saw two foreigners in the vehicle he became enraged, jabbing a finger at the car window in repeated accusation, holding his Kalashnikov in his other hand. It was as if the sight of us alone had catalysed him with loathing and his body jerked with rage as he shouted, long hair flicking over his shoulders, spittle flying from his mouth in a tumble of furious words.

"Isis," murmured Mahmoud, my interpreter in that zone. Barely a mile outside the town of Atmeh in northern Syria, a yawning hole

I watched the story I'd broken be derailed by national rage, piggy-backed by political opportunism

opened in the day. We had just driven into an Islamic State checkpoint. "Isis": the very word seemed to suck the oxygen out of the vehicle.

It was a few minutes before Mahmoud turned and spoke again, by which time more Islamic State fighters had appeared around the car, every bit as hostile as the first. They stared through the car windows at the Times photographer Jack Hill and me, seemingly furious just to look at us, as if we were somehow revolting just to behold.

"Iraqis," Mahmoud said next. "They want to take us to their Islamic court for investigation. One of them wants to shoot us as spies."

The autumn sun suddenly seemed unbearably hot and the first drip of sweat broke from my hairline and ran down my face. I looked down at my hands and could see the tips of my fingers trembling. It was not just me who was scared. In the driving seat beside Mahmoud, unnoticed by the fighters around us, our young Syrian driver eased his leg off

a concealed sub-machine pistol hidden under the cushion beneath him. No one wanted to be captured by Isis. They disappeared you. Indeed, earlier in the year Mahmoud's business partner and friend, a Syrian activist from Aleppo named Shoaib, had been arrested by Isis. Shoaib had his laptop with him when he was taken, complete with details of many of the journalists he had worked with. It was as good as a death sentence and he was later executed. For some months after his killing, ghostly Skype messages were sent to me from his account by an English-speaking Isis member purporting to be Shoaib.

"Hey, how are you, Anthony?" the messages from the grave read. "Let me know when you are coming back to Syria. There are some strong stories to work on here."

Grabbing at the ideological wheel of Syria's careering revolution, Isis' growing strength in northern Syria that year was beginning to shape the direction of the war. The number of Western hostages grew with the group's expanding power base and the fate of the missing hostages waltzed alongside my every thought of Islamic State after Jim disappeared with John Cantlie in November 2012.

By the autumn of 2013 at least four French, three Spaniards, three Britons, a Russian, four Americans, a New Zealand ICRC (International Committee of the Red Cross) nurse and a Dane had been taken, as well as an Italian aid worker, Italian priest Father Paolo Dall'Oglio and a Lebanese and a Mauritanian reporter. Other than Jim, several friends and acquaintances were among them. All seemed to have disappeared without trace. Vanished. Fear of sharing their shrouded fate haunted each Syria assignment.

At first, driving into that checkpoint with Mahmoud and Jack, I naturally assumed our Syrian escorts would sort out the situation. The vehicle up ahead had four armed rebels inside to protect us, while to our rear another car followed us with three more armed men. Yet, far from staring down the Islamic State fighters, our escorts wilted miserably before them.

Twice my life has been saved by a Syrian. The man who saved it that day was a Syrian doctor. I cannot name him. He was travelling with the escort vehicle behind us, as we had been en route to see one of the hospitals deeper in Syria where his staff were working. Among the wounded they were treating were Isis fighters. The caliphate had yet to be properly established and at the time Isis were desperately short of staff in their nascent medical sector. So the doctor told the Isis commander that in

fact Jack and I were doctors on a fund-raising visit to Syria. The commander in turn fetched an Isis emir, a tall Algerian by the alias of Abu Baraa. The doctor disappeared with Abu Baraa and discussed our fate as we sat sweating rust in the car.

After a painful amount of time the doctor returned. "Everything is OK," he said calmly, though his expression was strained. "I have told them you are also doctors, so please try to behave like doctors. This means we have to drive on to the hospital and you will follow me on my rounds."

We drove on and arrived shortly at a rural hospital. I spent the next hour there following the doctor around his wards, nodding wisely as he examined wounded Isis fighters. At one point I carried a clipboard for added credibility. It was not the wounded men that bothered me. It was their visitors. The corridors were crowded with Islamic State foreign fighters from every corner of the globe who had come to see their injured friends. I tried to look confident as I followed the doctor on his rounds, while all the time wishing I could lock myself in the loo until the end of the war.

Eventually the doctor guided us to a side door where a car was waiting. The driver took us via a back road through olive groves

I wasn't her advocate, but the death of her baby sealed the sense of responsibility I felt for Begum's fate



Begum with her newborn son, Jarrah, at Al-Hawl, 24 February. Jarrah died of pneumonia 12 days later

to the Turkish border. My brief cameo role as a doctor was over. Jack, Mahmoud and I laughed about it later, of course, but we were not laughing at the time. It was the first occasion I had ever seen my hands tremble in fear. The memory has clung, like that of a forgivable embarrassment.

LONDON, UK, FEBRUARY AND MARCH 2019

When they had gone missing in 2015, the fate of the Bethnal Green girls had triggered a broadband of emotional reaction across public opinion in the UK. Nevertheless, the prevailing national feeling at the time was that, as they were legally minors, who had likely been groomed, the girls should be located and brought home as soon as possible. The mood of the authorities of the time also reflected this position.

Bernard Hogan-Howe, then-Metropolitan Police commissioner, and Sir Mark Rowley, then serving as the Met's assistant commissioner for specialist operations and head of UK counterterrorism policing, agreed that the girls would be "returning to their families" if they decided to come back. "We have no evidence that these three girls are responsible for any terrorist offences. They have no reason to fear, if nothing else comes to light, that we will treat them as terrorists," Rowley told the Commons home affairs select committee in March 2015.

My own reaction throughout the hour-and-a-half of the first conversation I had with Shamima Begum in Al-Hawl was to feel the same way. I saw her as a radicalised teenager in a jam, pregnant and bereaved, who had made some catastrophic choices as a child and who now should be brought home to be investigated and given a second chance. If she had done something deserving of prison, then so be it.

"I'm really pleased I met you and that you're still alive," I told her at the end of our conversation. It was true: the situation felt like the start of a rescue of a vulnerable young woman to me, not the precursor to her damnation.

"I'm really happy I met you too. Yeah," she said by way of goodbye.

I asked to take her photograph. I shot five frames. Then she asked me if I could call her sister, Renu, in London. She gave me a number.

"Please tell her I am alive."

I stepped into the car and left. It was early afternoon. On the road I debated as to when I should make the call to Begum's sister,

CONTINUED ON PAGE 244

Step change

KRIS VAN ASSCHE AT BERLUTI



Where were you during the great ultra-luxe shuffle of 2018? We know where Kris Van Assche was, we know where he ended up and, having met the Berluti creative director at his new Paris atelier, we have a good idea of the bright new future he's imagined for the brand. Want a clue? Look at these shoes, that coat and read on...

Story by **Teo van den Broeke** Photographs by **Louie Banks** Styling by **Luke Day**

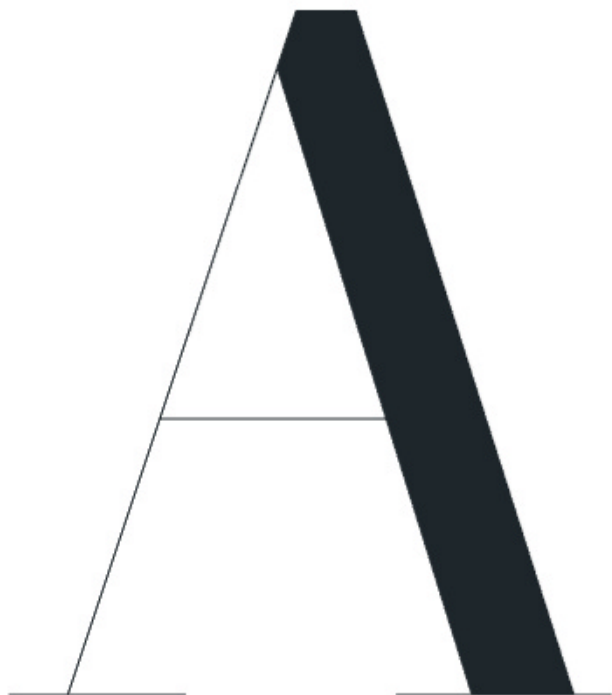
FASHION

Coat, £2,410. Jacket, £2,320. Top. Trousers, £790. All by **Berluti**.
berluti.com

Opposite: Shoes
by **Berluti**, £1,180.
berluti.com

‘Berluti is much less innocent. The shoulders are bigger. The colours are brighter. There’s a lot of seduction going on’





About ten years ago, I was fortunate enough to be given a pair of lace-up Derby shoes from venerable Parisian footwear brand Berluti. They were beautiful, easily the best pair I've ever owned. The colour and texture of freshly shucked horse chestnut with a smokey patina to match, they were less shoes, more sculptures designed to – very infrequently, on special occasions only – be worn on my feet: status symbols of the subtlest style, podiatric demonstrations of both wealth (perceived, in my case) and taste.

Perhaps the most exhilarating thing about receiving my new shoes was the fact that – with the soft insertion of my foot and the loop of a perfectly waxed lace – I was instantly inaugurated into a club of which I never believed I would, or could, become a member. Famed podophile Andy Warhol – the man after whom the knife-toed Andy Demesure loafer is named – was a lifelong wearer of Berluti's, as was the Duke Of Windsor. Yves Saint Laurent, the late king of Gallic cool, was a Berluti man



Berluti's new artistic director, Kris Van Assche, photographed in India in April

and Frank Sinatra famously had a hissy fit after discovering he'd have to wait up to a year for his own pair of bespoke Berluti loafers to be made (the amount of time the process takes for anyone, even Ol' Blue Eyes).

Much like buying a Patek Philippe watch or having a bespoke Anderson & Sheppard suit fitted, to own a pair of Berluti shoes is to own a piece of sartorial history. Founded by Italian shoemaker Alessandro Berluti in 1895 and bought by Parisian luxury goods conglomerate LVMH in 1993, the brand's reputation as one of the world's leading footwear manufacturers has been built over the decades as painstakingly as the layers of polish on the uppers of its shoes.

But it's not only footwear that Berluti makes these days. Since 2011, the year that Antoine Arnault, heir apparent to the LVMH crown, was made CEO of Berluti (the group's only menswear-only brand, which Arnault describes as "a little jewel in our portfolio") the company has offered leather goods in addition to a full ready-to-wear collection. Alessandro Sartori, now artistic director of Ermenegildo Zegna, led the charge, introducing a range of understated-yet-characterful basics (such as trench coats cut from terracotta-stained deerskin and toothachingly expensive double-faced cashmere coats in lavender) aimed squarely at the kind of eccentric-yet-elegant men who were already buying Berluti's tattoo-engraved "scritto" shoes and burgundy patinated desert boots. Sartori decamped to Zegna in 2016, at which point Colombian-born designer Haider Ackermann took the helm for three seasons, injecting the brand with a new sense of rabble-rousing cool.

With such multifaceted heritage to uphold and build upon – not to mention recent tumult in the creative direction department

– it's not a stretch to imagine that for Berluti's nascent helmsman, Kris Van Assche, the task ahead must feel daunting. When I meet the Belgian designer – who left his role as artistic director of Dior Homme after eleven years in 2018, to take the reins from Ackermann – it's a point he energetically confirms.

"When I got to Berluti last year I told my assistant, 'OK, take me to the archives,' because that's what I used to do at Dior. There are so many archives there, but here they just put a shoe on my desk," he says in his clipped Antwerp tones. "It scared the hell out of me, to be honest, because of course in my imagination I got pretty close to Mr Dior [during my time there]. I kind of think I worked him out as a character, because I learned so much about his superstitions, his habits, the fabrics he liked, the colours he liked, all that stuff. So even if it was purely in my imagination it was

quite comfortable. Coming here, the lack of all that was totally paralyzing for a period of time. The liberating side came after, but it was a bit of a freak-out moment."

Van Assche, 43, who made his name holding up the monochromatic mantle of his predecessor at Dior, Hedi Slimane, is dressed true to form in a perfectly steamed black cotton T-shirt, a monochromatic Berluti belt and a pair of crisp black grain de poudre trousers. We meet on the hottest day of the year thus far in Paris in the attic room of Berluti's similarly neutral-hued Rue Du Faubourg Saint-Honoré headquarters, but Van Assche, whose hair is cropped close to his head, his frame as rangy as the suits he likes to cut, isn't breaking a sweat. In fact, he's in a remarkably upbeat mood. He's just finished his final fittings before the summer break and is about to head off for a two-week holiday in Menorca with a group of "non-fashion" friends. He's staying in a big, gaudy villa, apparently, ("my Donatella moment") and his energy is high.

Well, higher than the last time we met anyway. It was four years ago – seven years into his tenure at Dior – and Van Assche was in the midst of mounting a one-off show in Guangzhou, China. Perhaps he was tired, perhaps he was stressed, but to me it seemed that the designer's mood then was as black as the outfit he's wearing now. Is he happier

'I've outgrown the naivety of our business. If I wouldn't be having fun, I would do something else'

in this new role, I wonder. "I do think I've reached a stage where if I wasn't happy, I would just be like, 'Fuck it,'" he says, laughing. "I've not outgrown the dreaming part of it, but I've outgrown the naivety of our business. I've been doing this for a long time, so if I wouldn't be happy or having fun, I do think I would just do something else." He pauses. "It's not fun every day. Nothing is fun every day. But as an overall idea it's fun."

Perhaps the reason I'm most surprised by Van Assche's apparent shift in mind-set is because I expected to find him less settled in this new role. It was assumed by many in the industry that Van Assche was pushed from Dior to make way for British designer Kim Jones, who took over the role as artistic director of menswear in early 2018. It was just one of a series of major shifts in the upper echelons of the industry at the beginning of that year – a period that will



Berluti AW19, Paris, 18 January

go down as one of the most turbulent in the history of menswear. Virgil Abloh replaced Kim Jones at Louis Vuitton in a shock appointment; Hedi Slimane became the surprise new creative director of Celine; and Ackermann was replaced at Berluti, somewhat unceremoniously, by Van Assche.

When I ask Van Assche for his thoughts on Ackermann's Berluti, there's a flash of the designer I met all those years ago in China: "I don't think it's my role to compare my work to the previous designer, a designer I actually admire quite a lot. I don't want to get into that. That's your job." But he's quick to level off. When I rephrase my question to ask if he's feeling the pressure to continue building on the brand's momentum, particularly so soon after two very established designers have put their own mark on it, he is more sanguine (phew). "It's really important to take the time to do things," he says. "I guess the biggest issue in our profession right now is that everybody wants everything super fast. This is one of the conversations I had with Antoine Arnault when I started. We both agreed that we want to make Berluti grow. We want to reach out to more clients and make Berluti bigger, of course, but luxury takes time to develop. The problem is that menswear has become much more competitive than when I

started as an assistant 20 years ago. There was not much going on then. Fashion week was, like, three days, five shows. But that's a good thing. So much attention comes to menswear now. It's so much fun."

Van Assche's first show for Berluti, Autumn/Winter 2019, was mounted in Paris' Palais Garnier on a hazy day back in January. At Dior, Van Assche's seasonal collections consisted of an army of skinny black suits in various iterations, but his first at Berluti had colour to spare. Hot-pink macs were worn over blood-red suits; double-faced Dijon overcoats were teamed with cobalt silk shirts, printed with a pattern inspired by the stained marble tabletops Van Assche discovered at Berluti's factory in Ferrara, Northern Italy. "It was incredibly colourful for me and

**Unlike at Dior,
Van Assche's Berluti
has colour to spare:
hot-pink macs, cobalt
shirts, blood-red suits**

that comes from Berluti's shoes, from the patina. When you go to the manufacture, they have these colourists who put the patina onto the shoes, layer after layer. They have an incredible range of shades. It's something that immediately pops when you visit the factory, so a lot of inspiration came from there."

Another key element of the collection was Van Assche's use of this patina on garments, most notably the leather two-piece suit that opened the show. "The first look was a patinated brown leather suit, which looked like it could have come from archives, but it was actually a whole new technique because the patina had never been suitable for use on clothes. It took eight months to work out how to do it, but we managed at the end of November." Have Berluti's craftsman been receptive to these new ideas, to the technical shifts he's proposing? Traditional ateliers, I posit, can be notoriously resistant to change. "The standards here for leather jackets and clothes are so high, super high. Beyond anything I've ever seen before. That's been a blast too, I have to say. It's another notion of luxury."

Berluti is not only considerably smaller than Dior in revenue terms (the former brand's turnover is rumoured to be millions, while the latter's comes in at billions) but the >>

‘The patinated leather had never been suitable for use on clothes. It took eight months to work out how to do it’



Jacket, £5,000. Shirt, £790. Trousers, £790. Shoes, £1,560. Socks, £40. All by **Berluti**. berluti.com

>> customer is an entirely different animal too. Visit the brand's flagship London store, on Conduit Street, and you'll struggle to come away with change from £20,000 for any kind of meaningful outfit (pocket squares start at £120, a pair of the brand's Andy loafers will set you back £1,560 and the blazer from the aforementioned patinated leather suit comes in at £5,000). But you'll also notice that the demographic averages a good decade or two younger than in the menswear department of Dior's New Bond Street boutique. Berluti's clothes are not designed for a "fashion" consumer. They are not for men who follow trends. Rather they are designed specifically with international playboys and millionaire CEOs in mind, men who have taste to spare and money to burn.

"I have an idea in my head of who the Berluti guy is. For me, fashion shows are always little stories and in order for the stories to work I come up with these imaginary characters," says Van Assche. "So the Berluti guy in my head is a bit of a 'luxury bad boy'. There's more sexiness in the show. There's more seduction. The Dior guy for me was not into seduction. He was not sexy. He was pure. He was like couture. He was like a statue or something – which related to Mr Dior himself, because Mr Dior was so much about girls and flowers and purity. It wasn't hardcore sex, was it?" he continues at a pace. "Berluti is much less innocent. The shoulders are bigger, the colours are brighter, the girls are there in the show. There's a lot more seduction going on. I enjoy the seduction, the youth, the energy, the power of it all. It's much more fun."

But what do the customers make of Berluti's new direction? The shift in product has, one would imagine, been discombobulating for the more traditional among them. In his first capsule collection, launched for Spring/Summer 2019, Van Assche introduced a series of super-chunky "Gravity" sneakers, which looked more like spaceships than shoes. He also inaugurated a more futuristic, angular logo – inspired by one he found imprinted in an old shoe – and the clothes (brightly coloured nylon Motocross pants; kaleidoscopic tie-dye cashmere; silk T-shirts) are arguably edgier than the wistful athleisure of Ackermann and the soft-shouldered dadwear of Sartori.

"I've tried to balance out two types of clients: the more traditional one and the one I want to reach out to," says Van Assche. "When I came up with the chunky sneakers, all the commercial and marketing people were like, 'Oh, we're not sure if this is very Berluti.' Nine months later, the very traditional client they've had for 20 years buys the new chunky sneakers! This is something I learned at Dior too. You make a very funky sweatshirt and you make a nice tailored suit; it would be too easy to say that a young guy will

'We want to make Berluti grow. We want to reach out to more clients. But luxury takes time to develop'



From top: Rami Malek wears Berluti at a Bafta party, London, 9 February; the Jonas brothers in bespoke Berluti suits, Miami, 7 August; Van Assche with Berluti CEO Antoine Arnault, Paris, 21 June



buy the former and the old guy will buy the latter. It doesn't work like that any more. So the results have been very good and a lot of new clients have come into the store, which is what everybody was hoping for. The existing clients have also been way more open-minded than anybody would have expected."

We've gone well past our allotted time and while it might just be the rapidly increasing heat (it's 38C outside and rising) I'm beginning to get the sense that Van Assche is subtly willing our interview to an end. It's a shift in mood that makes me feel less comfortable about asking my final two questions. The first: "Do I miss Dior? That's a tough one." A pause. "I miss a big part of the team, yes. I miss the human side of it." Another pause. And a sly smile. "I miss the human side of it." A pursing of lips.

And finally, what does Van Assche think about what Kim Jones is doing at Dior? It must be strange watching someone take over his mantle and upturn the agenda so wholly. Van Assche's answer, when it comes, is as elegant and precise as the suits he's designing for the new Berluti man. "It's really strange seeing what Kim's doing, but it's strange because I was in the same job for eleven years. I feel like I've only worked at one company my entire life." He pauses. "I mean, he kindly invited me to his first show, SS19, when I didn't have one, last June. And I went. But I got quite nervous about it, because I'm not going to pretend that it's not a weird situation. When I got there and there was the big round setup with the statue in the middle, it just felt so different from my Dior that I was quite at ease with it." He pauses again. "I was like, 'OK, fine. This brand has turned a page, which is great.' I'm turning a page too, which made it really easy. It felt as if I was not assisting someone to take over." Another pause. "It was actually quite salvational to go to that show. I think I would have bitten all my nails off if I had watched it on a computer screen." A final pause. "Now it's like..." he flicks his finger, as if turning a page, "next." **GQ**

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Boujee in beige

Photographs by **Blair Getz Mezibov** Styling by **Luke Day**

Coat, £1,100. Trousers,
£360. Shoes, £400. All by
Armani. armani.com.
Socks by **Uniqlo**, £4.
uniqlo.com



We've fawned
over taupe,
buffed up on tan
and ecru'd fresh
fondness for
camel, coffee
and cream.
And while it's
still *comme il faut*
to avoid saying
the b-word,
this season
you mustn't
avoid wearing it

FASHION

Coat, £2,370. Shirt, £895.
Both by **Bottega Veneta**.
bottegaveneta.com.
Necklace by
All Blues, £250.
At matchesfashion.com

Jacket, £2,150. Jumper,
£450. Jeans, £375.
All by **Celine**. celine.com.
Necklace by
All Blues, £250.
At matchesfashion.com





Coat, £3,616. Jacket,
£1,381. Trousers,
£825. Boots, £737.
All by **Givenchy**.
givenchy.com.
Necklace by
All Blues, £250.
At matchesfashion.com

Coat, £3,990. Jacket,
£1,490. Shirt, £490. Tie,
£150. All by **Burberry**.
burberry.com



FASHION

Coat, £3,140. Shirt, £570.
Vest, £380. Trousers,
£1,425. All by **Dsquared2**.
dsquared2.com. Shoes by
Celine, £740. celine.com.
Socks by **Uniqlo**, £4.
uniqlo.com. Necklace
by **All Blues**, £250.
At matchesfashion.com



Jacket by **Boss**, £399.
boss.com. Suit by
Brunello Cucinelli, £3,480.
brunellocucinelli.com.
Necklace by
All Blues, £250.
At matchesfashion.com





Coat, £3,400.
Jumper, £1,300.
Trousers, £269.
Boots by **Boss**,
£399. boss.com



Hoodie, £2,800.
Top, £585. Both by
Louis Vuitton.
louisvuitton.com

Jacket, £639. Jumper, £399. Both by Michael Kors. michaelkors.com. Jeans, £375. Shoes, £740. Both by **Celine**. celine.com. Socks by **Uniqlo**, £4. uniqlo.com. Necklace by **All Blues**, £250. At matchesfashion.com

Model **Justin Eric Martin**
at **Next**
Grooming **Mira Chai Hyde**
Digital technician
Gray Hamner
Photography assistants
Ricardo Fernandes;
Brian Lipps
Fashion assistant
Emily Tighe GQ





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concerned that she may release the story on social media before I had the chance to write a word. Then I thought, “What the fuck?” and called her anyway. I dialled the number from my first-floor room in Qamishli, watching the street life pass below me, a thousand strangers drifting down the dirty boulevard, each lost in their own troubled worlds as the phone rang in my ear.

“Hello,” a woman answered. It was Renu.

“I am calling to let you know that Shamima is alive,” I said. “I have just seen her and she asked me to call.”

I could hear her weeping.

By dusk I had written up the interview. It was a straight piece of writing, lacking in judgement or opinion, and appeared as the *Times*’ front page the next day under the headline “Bring Me Home”. Early that same morning, before most people would have bought a paper, Nick Robinson interviewed me over the phone for BBC Radio 4’s *Today* programme, so the first many people in the UK would have heard of the interview with Begum was on the radio. Meantime, one of the pictures I had taken of her appeared across the front page of almost every national newspaper in Britain.

I was unaware of the story’s immediate impact at the time, as I was driving across Syria and into Iraq without proper internet access. It was another 36 hours before I reached the UK and it was only then that I saw the story I had written was convulsing the country. With that came a frenzied rage.

Two weeks later, that same photograph I had taken was being used by a shooting range in The Wirral as targetry for punters to shoot full of holes. By that time Begum was no longer a British citizen. The then-home secretary, Sajid Javid, had stripped her of her citizenship five days after my story broke, rendering her stateless just two days after she gave birth to a baby boy, Jarrah.

Journalism was never just a job. I believed in it, for all of its flaws and imperfections,

recognising the integral role it plays in informing democratic societies, thereby generating public debate and driving government policy – in theory anyway. Yet now I watched the story I had broken become derailed by a hysterical national rage, piggy-backed by hasty political opportunism. There was no real debate. The ability to have any rational discussion about the teenager’s future became smothered by unfiltered emotion, as her case became a lightning rod for the nation’s angst.

I attempted to rein the mustang in by focusing people on her age, the effects of radicalisation and her legal status with another *Times* article, “Decoding Shamima Begum”, but to little avail: logic is no counter to emotion and by then the story was way beyond my control.

Worse was to follow. On 8 March, in the early hours of the morning, Begum’s three-week-old son, Jarrah – an innocent British baby whose survival was the cause of her speaking to me in the first place – died of a respiratory infection. It was the third of her children to die in the period of five months.

The teenager from the terror group who had come to me hoping for help was left with nothing.

KOBANE, SYRIA, 22 APRIL 2018

Jim was long dead when I met two of his captors. He had been murdered while I recovered from bullet injuries back in the UK. The Syrian ice floe beneath my feet had finally cracked: I had been abducted by an Islamist group and shot after trying to escape.

Perhaps it was inevitable: as the conflict intensified, the threat to Westerners had become so acute that by continuing to peek around the war’s corners maybe I was bound one day to be caught.

The memory is like an old scab now, picked over so many times that I am reluctant to scratch at it any more and would prefer to leave it alone and let time do its thing, so I will keep it brief. The mechanics of the takedown were interesting in their way, yet there was one particular lesson I learned from the experience that is worth mentioning

‘I didn’t have a lot of friends. I couldn’t speak about any problems. It was easy to manipulate me’

here, as it pertains to the perspective many Syrians came to share in the way they saw foreign journalists.

In essence what happened was this: in May 2014, returning from yet another assignment in Aleppo, I suggested to my travelling companions – Mahmoud, my Syrian fixer, and Jack Hill – that we stop overnight in a town called Tal Rifat and visit a rebel commander named Hakim, whom we had met several times over the course of the war but had lost touch with over the previous year. He was a valuable source of information and I wanted to preserve the relationship.

Mahmoud thought it was a bad idea and made it clear he thought we would be better off going directly to the border and crossing to safety into Turkey. Jack was neutral about it. We duly met Hakim, who was delighted to see us, and stayed in one of his houses that night. We ate together and celebrated the recent birth of his son. The following morning we said farewell to him and began our journey to the Turkish border.

En route we were intercepted by an armed gang in a black BMW X5, who easily outsped us after a brief car chase and took us hostage. Blindfolded and hooded, our hands tied, we were moved between a couple of locations, before ending up inside a lockup. Seizing a moment to escape when they noticed only one guard was present, Mahmoud and Jack made a violent break for freedom through the door. Mahmoud made good his getaway à la Jason Bourne, leaping on a street-side motorbike and speeding away to raise the alarm. Jack was overpowered in the street by members of the kidnap gang as I ran across the roofs above him. Looking down, I recognised that the man leading Jack’s assailants was none other than our host of the previous night – Hakim. We had been betrayed by the very commander we had come to see, with whom we had dined and whose child’s birth we had celebrated.

In turn, I was hunted down and recaptured, beaten, then dragged into the street, my hands still bound, where Hakim addressed a crowd, before pulling a pistol and shooting me twice in the ankle as punishment. He did it without much thought, like he had done it before. I was then hauled off and beaten a good deal more and had my clothes cut from me. At one point, as I was dragged around the ground by my hair, men were stamping on my ankle to make me scream.

Next, a bigger armed group – with international backers that included France, Qatar and Turkey – learned that Western hostages had been taken in Tal Rifat and intervened to rescue us. Jack, Mahmoud and I were all secured in different locations and dropped

together at the Turkish border. Afterwards, we learned that Hakim had a brother who was a member of Islamic State and that his plan had been to trade us to Islamic State that night at a handover point in Al Bab, just half an hour's drive away from Tal Rifat.

Here is the lesson: Hakim had ample opportunity to have us abducted and sold on numerous previous occasions. He chose not to, as in the early years of the war he – like so many Syrians embroiled in the revolution – regarded Western journalists as likely assets to their cause. They had all taken note of the Libyan example, wherein the presence of Western reporters on the rebel side contributed to the subsequent intervention and overthrow of the Gaddafi regime. They naturally hoped the same could be achieved in Syria. Yet as time passed, the war worsened and casualties mounted, it became apparent to everyone that there would be no Western intervention. With this realisation so consent to the presence of Western journalists in rebel areas also began to change. We were regarded no longer as the agents of potential intervention, but as the epitome of Western cynicism, recording the excoriating suffering of Syrians while knowing nothing would change. To explain that our role was nonexecutive and merely to inform meant little to people who were tortured, gassed and had their streets levelled in barrel bombings. In turn, men such as Hakim started to see us not as media assets to his cause, but as cash assets he could sell to groups including Islamic State. Across Syria the mood changed so quickly and with such extremity toward reporters that it quickly became all but impossible to work there.

My hostage experience was mercifully short. The period from seizure to liberty had taken about seven hours in total, via a series of beatings and the two pistol bullets. Brief it may have been, but it was acute: a day-long bad acid trip with extreme violence, and for long afterwards the awareness of how close we had come to ending up in Islamic State's hands rang through my dreams along with the blamalam of the pistol shots.

Three months later, recovering back in the UK, the implications of what being a Western hostage in Islamic State's hands meant came home when the video emerged of Jim being beheaded.

It was August 2014. I saw the start of the video and listened to Jim speak but never watched it all the way through. Why would I? I had no wish to watch a friend being slaughtered. I went to my study, wept a while in rage and wanted to kill people.

My Syrian ice floe had finally cracked: I had been abducted by an Islamist group and shot trying to escape

The videoed beheadings of hostages continued throughout the autumn and into the new year. Though ransoms secured the freedom of some hostages, those from countries who refused to pay were slain. All four American hostages were killed. The three men were beheaded. Isis later claimed Kayla Mueller, the young American woman they held, had been killed in a coalition airstrike, but it seems likely they murdered her too. British aid workers Alan Henning and David Haines were murdered, as were Japanese hostages Kenji Goto and Haruna Yukawa, who had been captives since 2014. John Cantlie remained missing, appearing from time to time in a twisted series of Islamic State propaganda videos in which he played for his life. The last video was released in December 2016.

The principal murderer was Mohammed Emwazi, who led the four-strong British Islamic State cell nicknamed "The Beatles" by the hostages they had tortured. The gang's fortunes had finally declined as the caliphate began to fall: Emwazi was killed by a US drone in 2015 and Aine Davis (allegedly "Paul") was arrested and imprisoned in Turkey the same year.

Then in early 2018 Alexandra Kotey and El Shafee Elsheikh (allegedly "Ringo" and "George") were captured by Kurdish forces

in northern Syria and transferred to a detention centre in the town of Kobane. It was here that I met them.

The two prisoners had already been seated down together by guards on a brown sofa on the other side of the room when I walked in. They were still handcuffed and blindfolded and I found myself relieved by the separation this afforded, as it allowed me to take a seat opposite them without having to shake their hands.

Aside from Jim, I had known four other of these men's hostages. Of these only one made it out alive. By all accounts these men had enjoyed the torture and abuse of their prisoners.

Once the men's blindfolds and cuffs were removed we stared at each other across the room. A guard sat to one side and a canary sang from a cage on the wall.

"Elsheikh is George," a surviving French hostage, an old friend, had told me earlier when I had asked him to describe the two. "He's violent, angry, unpredictable and always on edge. He loved violence and did much of the torture. He was the one who really had it in for James Foley and gave him such a hard time."

"Kotey is Ringo," he added. "He can be a violent thug too, but he is more intelligent. If you see them, kick them in the balls and tell them from me to fuck themselves."

I left thoughts of Jim outside the room and instead chose common ground as the stage for the game that followed, each of us in that room aware that the other was after something. They sought to shape their own narrative; I was there to discern fact and retrieve information. We met sometimes in the space between.

The space between was the Golborne Road in West London, an area well known to all of us and where Kotey and I had both lived for a brief overlap of time. So we started on a tour of familiar haunts together – George's Fish Bar, the Malaysian café under the Westway, the local gym, a bar we had both drunk in before Kotey converted – rounding it off with coffee in Lisboa.

"I loved that area! It was the most cosmopolitan place in London," Kotey reminisced, unaware at the irony of this remark.

The minutes passed. On the wall the canary sang. The room settled into the dance of our conversation. Both men, shaven-headed and in prison-issued tracksuits, were exactly as described to me by former hostages: Elsheikh brooding and angry, Kotey more considered and intelligent.

Sometimes they wanted to explain. Occasionally they simmered. Mostly we >>



Anthony Loyd was beaten and shot in May 2014, during an abduction by an Islamist group in Syria

>> bantered. It was a schizophrenic Jekyll and Hyde experience: they were different people all at once, West Londoners and terror devotees.

"Hey, I think I remember you in Golborne," Kotey grinned at one moment. "Yeah, maybe," I said back, grinning.

Sometimes we laughed together, though I had hoped we would not. When I recalled being shot they cried, "Sobering, sobering," trilling with delight.

"How much do you think you'd have been worth if you came into Islamic State's hands?" Kotey smiled again.

"More than you are now!" I replied and we smirked and snorted at our reversed circumstances.

Eventually I led the conversation to an area I was especially interested in: what happened to John Cantlie?

They deflected direct questions on the missing hostage away, so I hunted Cantlie's fate down another route, exploring the questions their US interrogators had asked about the missing journalist. It seemed the Americans thought the British hostage was dead, according to what Kotey told me, killed by an airstrike in Mosul. But he could have been lying. It was hard to tell.

Unlike Shamima Begum, these two had devoted a long time to considering their answers and legal position and said little that would implicate themselves. As adult male volunteers to Islamic State, who had gleefully indulged in the torture of prisoners, there were few similarities between their situation and hers, and although the British authorities did not want them back home, the US authorities were keen to try them in America for their abuse of the American hostages, including Jim.

Both men were aware of the legal complications posed to any conventional court of law that attempted to give them fair trial, which would likely have to rely on extensive use of secret intelligence as evidence against them. These same issues could also affect any future trial of Begum in the UK, though given the increasing acceptance of British courts to review intelligence information in trials related to terror cases, the argument that British Isis members cannot be sensibly prosecuted or given fair trial in Britain seems flawed.

I played out two hours with those two men in that room. Neither was in any way repentant and both appeared unwavering in their commitment to Islamic State. When I finally walked out of the room, Jim's ghost was waiting for me outside, by the door just where I had left him, and his presence lingered with me long afterwards. He was too decent, of course, to ask if I felt stained by



Alleged jihadi 'Beatles' El Shafee Elsheikh (left) and Alexandra Kotey, in detention in Syria, 22 April 2018

the echoes of the laughter I had shared with his torturers.

AL-ROJ CAMP, SYRIA, 30 MARCH 2019

The last time I saw Shamima Begum she had been moved from the febrile heave of Al-Hawl to a far smaller camp at Al-Roj. She had arrived there with her newborn son, Jarrah, at the end of February, just a few days before he had died.

Begum had spoken to a journalist to save her baby's life. That journalist happened to be me. Instead, her citizenship was revoked and she lost her child. I was not her advocate, but the death of Jarrah sealed the sense of responsibility I felt for her fate, so I sought to meet her once more. By that time she was sequestered and had long since refused to meet with any more journalists. Given all that had come out of our first encounter I doubted she would want to see me again, but to my surprise she agreed.

"You were the only journalist I ever actually agreed to see without being pressurised to do so," she explained later.

This second meeting was a very different encounter to the one we had in Al-Hawl six

Unless she's returned to the UK, no one will know to what extent Begum was victim or perpetrator

weeks earlier. The rambling woman in black was gone. Gone too was her scatter-gun vernacular. Dressed in a maroon hijab, her face and hands uncovered, she spoke to me in calm reflection and recalled the set of choices that had drawn her to this island of solitude, expressing both regret and contrition.

"When I first came out of Dawlah I was still in the brainwashed mentality," she said, harking back to her remarks during our first meeting. "I still supported them because of what they told me and what they taught me.

"I was brainwashed," she added. "I came here believing everything that I had been told, while knowing little about the truths of my religion."

Were these expressions contrived or heartfelt? The Syrian-Kurds running the camp thought they were genuine. They were Syrian Democratic Forces personnel who had spent much of the war fighting Islamic State, so I talked to them at some length about Begum. They told me she had "opened up" since arriving at Al-Roj and insisted that she was emerging fast from her radicalised condition, preferring the company of other women in the camp who were disaffected with the caliphate.

Sajid Javid's revocation of Begum's citizenship was by then in the early stages of being challenged before the semi-secret Special Immigration Appeals Commission (SIAC), which adjudicates on cases where a home secretary has stripped someone of their nationality on grounds of national security. Legally, a British subject cannot be stripped of their citizenship if it makes them stateless, so her appeal looked as if it had strong grounds. Unlike the case of Jack Letts, the imprisoned dual British-Canadian national and Isis fighter whose British citizenship was removed in August, Begum had no second citizenship to fall back on, thus had clearly been made stateless.

SIAC cases are among the most complicated legal challenges that the government can face and typically involve a combination of intelligence reports, which cannot be disclosed to the complainant. The process often takes years. She knew that.

"I have kind of accepted that I will have to stay here," she acknowledged of her life in the camp. "I will have to make this like a second home."

If her SIAC appeal is to be ultimately successful – and it probably will be – then Begum may next face prosecution back in the UK for Isis membership, pending any further evidence unearthed against her by the Metropolitan Police investigation into her case. Although investigation is the rightful

and reasonable way ahead, at the time of writing it seems to be facing difficulties. Despite leaked claims by British security services to a tabloid newspaper, which suggested that she may have been involved in sewing suicide bombers into explosive belts during the final stages of the caliphate's collapse, the Met's hunt for evidence against Begum appears lacking in traction or substance.

In August, taking advantage of sweeping counterterrorism legislation, the Met applied to seize all notes I had taken during my first meeting with her, despite already having access to the full unedited audio and transcript of the interview, as both existed in the public domain. The *Times* contested the application and the case was heard at the Old Bailey. That the Met was even interested in my notes suggested an air of desperation, for whatever she said of interest was already published by the *Times*. On closer inspection, the leaks to the tabloid about her supposed involvement with suicide bombers looked threadbare too. The emphasis was on "allegations" and the unnamed sources involved admitted that it was unclear – even if true – whether Begum had participated willingly or not. (I asked her once if she had even been a member of the Al-Khansaa Brigade, Isis' feared all-women enforcement unit. She denied it.)

Neither I, nor the anonymous security sources, nor the Met know exactly what Begum did and did not do in Syria, highlighting what is already obvious: given that she was a minor when she had fled Bethnal Green, she should be returned to the UK and properly investigated and unless and until that happens no one will know for sure what the teenager's role was within the caliphate or to what extent she can be defined as a victim or a perpetrator.

Bracing herself for a long stint behind the wire at Al-Roj, she has, meanwhile, adopted a simple weekly routine. Jarrah, her dead baby boy, lies in an unmarked grave just beyond the perimeter fence. Each Thursday, guards escort her to stand over the patch of ground where he is buried. She reads over his grave from the Koran, before being returned to her tent on the other side of the wire. She shares a tent with other Isis wives and spends much of her time sheltering from the elements, watching TV. She told me she was sick of Brexit.

"Brexit: it goes on and on without end," she said with a grin. "It's so boring now that I ask the sisters to flick on to the cartoon channel just to get away from it."

When we met she had just one photo of Jarrah, taken by staff at the camp as part of their registration process when the mother and son had first arrived. It was the only

'I have accepted that I will have to stay here. I will have to make this like a second home'

record she had of her children. Jarrah's father, the Dutch Isis husband whom she told me repeatedly that she loved, is held in a Syrian-Kurdish detention centre elsewhere. The two, who escaped from Baghouz together, are allowed no contact.

At least she knows her husband's fate. The current whereabouts of John Cantlie, the remaining British hostage, New Zealand ICRC nurse Louisa Akavi and the missing Italian priest Father Dall'Oglio – as well as hundreds of other hostages seized from the region by Isis – remains a mystery. For a short period during the battle for Baghouz Isis fighters attempted to negotiate their escape in return for these hostages' freedom. There seemed to be credible evidence that at least two of the Westerners were alive in Baghouz – witnesses reported Akavi as alive and treating wounded in the nearby town of Sousa last December – but nothing was ever found of them.

I visited the battle several times across a span of 12 weeks between December 2018 and March 2019 and spent a day there once it was over too, staring at the piles of suicide vests removed from Islamic State dead and stacked by the roadside. Of the hostages there was no sign. Epitomising the devastating likely psychological impact upon them in the event that any of the missing had survived, in March the ICRC raised one of its organisation's flags in the Al-Hawl camp, in case Akavi had somehow ended up there with fleeing Isis families but was too intimidated, confused or disorientated to declare herself and required a symbolic reminder of where sanctuary lay. So far, the nurse has not appeared.

Whatever the nature of Islamic State and its disgusting abuses, Begum has paid an unbearably high price for her own decision to flee Bethnal Green for the caliphate, which led her down a road paved with the deaths of her children and friends, statelessness and incarceration, as well as her establishment as a leading hate figure in the UK.

"How did it all begin?" I asked her after we had talked for a while.

She paused before answering.

"At the time I was slightly depressed," she

said finally. "I didn't have a lot of friends. I wasn't really connected with my family. I couldn't speak about any problems I had, so it was easy to manipulate me and the people online were telling me, 'Oh, your family don't pray. They don't listen to you. They won't listen to you if you tell them to pray and start practising properly. They'll take you to hellfire if you stay with them.' A lot of it was based on the fear of going to hellfire."

She told me that her radicalisation began in London towards the end of 2014 and described herself as an isolated 15-year-old who found that Islam gave her a sense of purpose while she felt lonely and detached. Encouraged to practise her faith by Sharmeena Begum, the first Bethnal Green girl to leave for Syria, she said that she had next fallen under the influence of online radicals, including the infamous Scottish Isis member Aqsa Mahmood, and told me that much of her quick radicalisation – she said it took only two months – became based around a fear of damnation.

Shamima Begum's family have not abandoned her, although she said relations with them, limited to sporadic texts on an official phone, were "strained". She described them as "loving" and acknowledged the damage that her decision to leave home for the caliphate had done to them.

"I want to come back, be with them, start a relationship with them again," she said. "I understand I was the reason our family fell apart in a way, because I left. Now I have to make amends."

That was how I last saw her, though I imagine it will not be my final meeting with the sister from London, the surviving Bethnal Green girl, the jihadi bride from Islamic State, alone and stateless behind the wire of a Syrian refugee camp, where she passed the days looking at a registration photograph of her dead son and jumped at the sound of the spring thunderstorms, the woman who came to me for help and left with less than she began. I have always thought her story was as much about us as about her: that her riddle became our own. Call it what you will, but don't call it justice. **GQ**

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- **Sajid Javid Revoked Shamima Begum's Passport To Grab Votes** (Matt Kelly, February 2019)
- **'We Should Bring Shamima Begum Home': GQ Interviews The Journalist Who Found Her** (Jonathan Heaf, February 2019)
- **The End Of Isis In Mosul** (Anthony Loyd, November 2017)

GQ's Lookbook...

AFFARI UOMO



Affari Uomo, a 100% Portuguese men's clothing brand, born in 2008, with the purpose of Grasil Confeções S.A. launching its own collection proudly made in Portugal, a synonym for quality, design but above all for comfort and elegance for the contemporary men. Visit affari.pt and follow @affari.uomo on IG.

BÉNIR COTHING



BÉNIR is not just a clothing line but a lifestyle. BÉNIR means "Bless" in French, the ideology behind the name is the belief that everyone is blessed in their own way. Their high-quality clothing is not only designed to look good but to feel just as good. The LOUVRE KING BLACK t-shirt retails at £40. Visit benirclothing.com for more and follow @benirclo on IG.

SANTA ANA



SANTA ANA for the win. Easy. Urban. Athletic. SANTA ANA creates iconic basics by citing selected streetwear elements on highly functional sportswear fabrics. Take your athletic metropolitan look to the next level. Shop their unique signature. Only at santa-ana.co.uk IG: @santaanaathleticapparel

TAMAR KATE



Eco-friendly brand TAMAR KATE is designed and manufactured in Vancouver, Canada. Each piece is made of sustainably made organic fabrics, and is designed so that the fit is both relaxed and effortlessly stylish. Pioneering slow fashion, TK is about things that last, and maintains an uncompromising commitment to the highest standards both in fabric quality and craftsmanship. Their fabrics are not only good for you, but good for the planet. TK uses organic, non-toxic materials and their pieces are sustainably

made in Vancouver from product development to production! Visit tamarkate.com or follow them on IG: @tamarkate

KUSTOM LONDON



Kustom London emerged in 2017, a fashion designer's reaction to the constant evolution and reinterpretation of high end brands, streetwear and nostalgic iconography. Garments are created as a reaction to and a celebration of branding and their own predicted and created trends. Inspiration is taken from the physical and digital world that surrounds us,

the constant evolution of fashion and the aesthetics of the 1990s and early 2000s. A project in DIY counter culture. Visit kustom.london and follow on IG: @kustom.london_

THE GENTLESHRIMP



The Gentleshrimp is a unisex clothing brand for charming rebels around the world with a fine sense of humour. Classic fit with a thick cotton fabric. Visit thegentleshrimp.com to shop this WHAT EVER BYE T-Shirt (£34) and more. IG: @thegentleshrimp

Ahead Of The Times...



LEATHER STRAP
YUSKSTRAPS
YUSKSTRAPS.COM
IG: @YUSKSTRAPS

NITE ALPHA £480
NITEWATCHES.COM
IG: @NITEWATCHES



BOREAL MOONRISE SILVER,
DESERT LEATHER STRAP
MEIA LUA WATCHES
MEIALUAWATCHES.COM
IG: @MEIALUA.WATCHES



FIOS £89
CRANN.CO
IG: @CRANN.CO



SOVRYGN
SOVRYGNWATCHES.COM
IG: @SOVRYGNWATCHES



THE MERLOT \$99.97
GOVAWATCHES.COM
IG: @GOVAWATCHES



CUSTOM DAYTONA MOTLEY
DESIGNA INDIVIDUAL WATCHES
DESIGNA-INDIVIDUAL.COM
IG: @DIW_OFFICIAL

1. Nite is a British watch brand born from a spirit of independence. With Tritium illumination, ceramic bezel insert, sapphire crystal and a Swiss Made movement you can rely on the Alpha whatever challenge you set yourself. Life shouldn't be a compromise – and neither should your watch. **2. YUSKstraps** specialises in collaborating with individual customers to create a unique customised leather strap for their timepiece. Starting from the selection of various high-end leather, thread colour, width, length and stitching style. Each strap is crafted with care and is one of a kind. Handcrafted in Detroit USA. Mention code GQ15 for 15% (expires 01/11/2019). Visit the site at yuskstraps.com. **3. The Meia Lua** brand was born in Lisbon. Their designs are a combination of several different elements, from various ages and constellations, the moon in particular plays a very influential part in their brand. Their aim is to deliver exclusive, high quality pieces that are built with high grade materials, meeting the modern standards of the industry. MEIA LUA watches intends to bring you something unique. **4. Crann** is an Irish fashion brand. They use sustainable and recycled materials. Handcrafted to help you stand out of the crowd. Visit Crann.co for more. **5.** Inspired by their fascination of time and the machines that represent its irrevocable essence, **Sovrygn** was developed. Designed from high-quality steel and other exotic materials, the Imperial collection shows the fine nature of luxurious timepieces. **6. Gova Watches** offer beautiful eco-friendly and handcrafted wooden accessories. Their classic but bold styles provide great options for a watch. Gova – where fashion and nature collide. Visit govawatches.com. **7. Designa Individual Watches** offer customisations to designer watches. The Rolex Daytona Motley is designed especially for those who expect only the best quality and style for a luxury timepiece. The highly anticipated Daytona, forged in premium high-end Carbon Fiber, with a unique hand-crafted multi-coloured dial and overall weight of less than 50 grams is redesigned exclusively upon request and an exclusive toy for a serious watch-collecting player. Limited to 5 pieces.

The Style File...



1

BEDLAM SUPER 130'S MID BLUE GLEN CHECK £1200
ADAM JAMES BESPOKE
ADAMJAMESBESPOKE.COM
IG: @ADAMJAMESBESPOKE



2

SAMURAI T-SHIRT £35
BLACK LABEL
BLKLABEL.CO.UK
IG: @BLKLABEL_



3

MIRROR IMAGE T-SHIRT IN GREY £40
FAMILIAAPPAREL.CO.UK
IG: @FAMILIA_APPAREL



4

SUNGLASS DIBERGI IN BLACK/HONEY GOLD.
SALT.
SALTOPTICS.COM
IG: @SALTOPTICS



5

WHITE SATIN BARREL BAG
SWAVER
SWAVER.CO.UK
IG: @SWAVER_OFFICIAL



8

STREET ART APPAREL
TRIBE ALL
ANGELATHOULESS.COM
IG: @TRIBE_ALL_TEES



9

CAMO TRUCKER £21.99
BANDIT GOLF APPAREL
BANDITGOLFAPPAREL.COM
IG: @BANDITGOLFAPPAREL



6

HELLCAT BACKPACK £150
AVIATION88
AVIATION88.CO.UK
IG: @BRANDAVIATION88



7

HENLEY LONG SLEEVE POLO £130
BENEDICT RAVEN
BENEDICTRAVEN.CO.UK
IG: @BENEDICTRAVENUK



11

CRYING TEE £35
DEAD THOUGHTS CLOTHING
DEADTHOUGHTS.COM
IG: @DEADTHOUGHTSCLOTHING



12

A.S.20 X 70 SIX (WHITE)
COLLAB J.M. LIMITED EDITION
- 20 YEAR ANNIVERSARY
£40 AEROSOUL.CO.UK
IG: @AEROSOUL_LIMITED



13

THE TIMEKEEPER WATCH
PRICES START FROM \$199
JAMESANDMURIEL.CO
IG: @JAMESANDMURIEL



14

RETRO JACKET HOODED €69.90
M.J.GONZALES
MJGONZALES.DE
IG: @M.J.GONZALES



10

DUNE BOOT £230
DUKE + DEXTER
DUKEANDDEXTER.COM
IG: @DUKEDEXTER



15

KOPA LION SET GOLD \$99.97
MAN-IQUE.COM
IG: @MAN_IQUE

1. Adam James Bespoke. This super 130's English worsted elegant 3 piece, has a great character and features. The beautiful blue and green check in well complimented with a racing green lining inside the jacket and on the back on the double breasted shawl lapel waistcoat. The soft shoulder head and slim lapel have a real Italian look about it, whilst the fit of the jacket has a slick silhouette.

2. Black Label provides high quality fashion with an effortlessly stylish look. Their Samurai t-shirt is inspired by Japan's range of art, culture and history. The t-shirt is 100% cotton with tapered shoulders and a ribbed collar making it a staple addition to your wardrobe to help you stand out from the crowd but feel comfortable all the while. Keep an eye out for new colourways and launches coming soon.

3. Familia Apparel is a luxury clothing and headwear brand for the modern man. With a streetwear style, their high-quality products always allow the wearer to look and feel their best. The British made brand's effortlessly stylish aesthetic takes simple but effective to a whole new level.

4. SALT. is a premium eyewear brand from coastal California that is committed to quality construction and timeless design inspired by effortless beauty. Their products emulate a classic model while remaining relevant through its simple form. All their designs are unique in styling and weight to ensure the product is tailored to you. To see more of their fabulous collection, check out their website!

5. Swaver offers handcrafted bags and caps for those looking towards timeless casual style with modern sophistication. Their range fuses the bridge between street-wear and luxury fashion to make sure you're looking effortlessly stylish for all occasions.

6. Inspired by the iconic MA-1 bomber jacket, **Aviation88** created a range of high quality backpacks offering unique style integrated with unparalleled functionality. These 27 litre backpacks perform on every front; from water-resistant laptop pockets and enhanced padded back support to multiple accessory pockets.

7. Benedict Raven. The Limited Edition Henley Long Sleeve Polo offers a sophisticated approach to casual dressing that adds subtle finesse to compliment your frame. Crafted in a slim fit from 100% merino wool, this garment creates a perfectly acceptable alternative to shirts for the modern gentleman. Pairs exceptionally well with denim or chinos for a classic smart-casual look.

8. "Tribe All" is a street art apparel T-shirt company by artist Angela Thouless. Starting in early 2019 the aim is to make unisex urban wear at a price that is affordable to all. All images are based on original paintings motivated by my love of street art and culture. Inspired by tribal gods and ritual masks whose non-naturalistic, highly stylised forms embody powerful, highly expressive imagery. It's objective is to represent All Tribes. What's your Tribe?

9. Bandit Golf Apparel. Look good on and off the golf course with a range of Trucker and SnapBacks to Peaky Blinders style Flat Hats.

10. Duke + Dexter is the most exciting, talked about and disruptive men's London footwear label. Worn by the likes of Ryan Reynolds, Justin Timberlake and Jonah Hill. Designed in London | Handmade in England | Sustainably sourced materials.

11. Dead Thoughts is a new streetwear brand from London. In their new collection they take inspiration from the darker thoughts and feelings in a persons mind. Dead Thoughts aims to convey an underlying thought in each of their new collections as an ode to their brand name.

12. Aerosoul Limited is a Lifestyle heritage streetwear brand born from the roots of the 90's UK cultural raving music scene that still continues today! The brand centres around Jungle, Drum and Bass, Hip Hop, Soul and Breakbeat Music. Aerosoul recently dropped a collaborative collection consisting of a skate deck, Art Print and T-shirt, with heritage UK skate brand Insane Emporium, featuring graphics from Artist GED Wells.

13. James and Muriel is a Seattle-based watch brand that crafts elegant timepieces with an emphasis on good design and simplicity. The TimeKeeper is their latest offering and is a stunning watch crafted to showcase beauty, precision, and elegance. The watch is driven by a Swiss-made gold plated movement and features colourful dials, a water-resistant stainless steel case and an interchangeable Italian leather strap with quick-release pins.

14. M.J.Gonzales is a young upcoming designer-streetwear brand, specialised for retro looking and trendy men's fashion. Visit their website to see more.

15. Man-Ique offers hand-crafted pieces to add that extra bit of flair that will push you to the top. Their jewellery items are the perfect accessory to complete your look. Visit their website for more information.

The Style File... Continued



16
CLASSIC FIT T-SHIRT £24.99
HMG CLOTHING
HMG-CLOTHING.COM
IG: @HMG_CLOTHING



17
SKULL SERIES I (BLK GREEN TIGEREYE) £85
AURORA (GREEN TIGEREYE) £66
XCUTION (GREEN TIGEREYE) £66
KWEISMENN.COM
IG: @KWEISMENN



18
CLEAN 90 SNEAKER £165
AXEL ARIGATO
WWW.AXELARIGATO.COM
IG: @AXELARIGATO



19
6A SHAWL COLLAR CARDIGAN IN LODEN
INVERALLAN
INVERALLANKNITTERS.COM
IG: @INVERALLANKNITTERSLTD



20
TWIN SERPENT RING
THE SILVER STONE
THESILVERSTONE.CO
IG: @THE.SILVERSTONE



21
RETROKAICOS SAGE STRIPE
SWIM TRUNKS \$98
OKAICOS.COM
IG: @OKAICOS



22
POLO SHIRT
PAUL CROW
PAULCROW.NL
IG: @PAULCROWCLOTHING



23
'TO THE POINT'
SHIRIN UMA
SHIRINUMA.COM
IG: @SHIRINUMALONDON



24
WINGS T-SHIRT £25
ANIMALONDON.COM
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25
HANDSTITCHED UNLINED PECCARY
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AMIDE HADELIN
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IG: @AMIDEHADELIN



26
SIGNATURE HOODIE WITH
DIAMOND EMBROIDERY £44.99
TRONO
TRONO.CO.UK
IG: @TRONOCLOTHING



27
MILK ARC LOGO CAP £29.99
MILKGLOBAL.NET
IG: @MILKGLOBAL



28
FINI CLASSIC \$149
FINI SHOES
WWW.FINI.SHOES
IG: @FINISHOES



29
SILHOUETTE GOLD ALLOY
REVERSIBLE LEATHER BELT £100
T.T.DALK PREMIUM LEATHER
WWW.TTDALK.NG
IG: @TTDALK



30
VEG TANNED TUSCANY WALLET €289
NOCKSTEIN
NOCKSTEIN.COM
IG: @NOCKSTEIN_SALZBURG



31
FLANNEL ZIPPER V2 BG €169
ROUGH.
ROUGHOFFICIAL.COM
IG: @ROUGH.OFF

16. HMG Clothing is a British clothing company created to remember those who sacrificed their lives for our country. Their range of artwork is inspired, designed and printed in the UK. From leatherwear and hipflasks to T-Shirts and caps, they have all you could want. Visit their website to view the variety of products. **17. K.Weismenn™ Luxury** offers a wide range of luxury bracelets handcrafted with the highest quality natural gemstones the earth has to offer. With their vast variety of combinations and unique designs, discover their full collection online. **18.** Before launching **Axel Arigato** in 2014, the founders saw a gap in the market for an affordable footwear brand with a couture quality. By forgoing traditional channels and engaging with customers directly, Axel Arigato made their mark in the industry as the high-end footwear brand with an affordable price tag. **19. Inverallan** supplies luxurious, traditional and high quality hand knitted garments and accessories. Available in a wide range of yarn types. The style shown here is knitted in Aran wool and available from various retailers. Visit their website to find out more. **20. The Silver Stone** is an ever evolving project started by Atul Mavuduru in 2016. Having been inspired by both traditional and modern design practices he has created a luxury line that is both bold and elegant in design. If you're looking for a brand with a focus on fine quality and delicate construction then be sure to check the out. **21.** Make a statement in these custom **RetROKAICOS** teal stripe athletic fit 7" inseam swim trunks. Crafted from moisture wicking, stretch, performance fabrics, their trunks provide optimal movement and are perfect for beach activities or lounging. They ship worldwide. **22. Paul Crow** is a streetwear label based in the Netherlands. The goal of the brand is to brighten up people's lives through fashion and art. This polo shirt with the little crow on the chest is a more formal clothing piece that every man needs in his wardrobe. **23. Shirin Uma** is an innovative fine jewellery house, established in London. Known for her boundless versatility, she specialises in creating exquisite bespoke pieces for men and women and engagement rings. Pictured is "To the Point" featuring a diamond set tie clip handmade in 18k yellow gold. Discover her diverse range at shirinuma.com and follow IG: @shirinumalondon **24.** "Wings" T-Shirt by London based streetwear brand **ANIMA**. Limited to 30 pieces per style, it's a sure way to stand out from the crowd. **25. Amide Hadelin** offers highly exclusive, handmade accessories for modern gentlemen who appreciate classic style and traditional craftsmanship. These exquisite unlined gloves are made from the finest Peruvian peccary leather, and are expertly handcrafted by British artisans upholding their long standing traditions. **26. Trono** is a luxury urban brand focused on providing premium quality clothing influenced by upcoming fashion trends. The signature hoodie with a diamond embroidered hood provides a unique design, accompanied with side zips for various looks and comfort. **27. Milk Global** is the brand new name in streetwear fashion. Why Milk? Milk is something that looks too good for words, a slang word for fly, but more intense. It originated on the streets of New York City in the early 00's. View the full headwear collection over at milkglobal.net **28. Fini** is a versatile shoe that can be worn in multiple ways via the use of a seamless zipper. Designed with sustainability in mind in New York City and handmade in Portugal to allow one shoe to adapt to different needs and styles. **29. T.T.DALK** is a premium brand where simplicity, elegance and style converge to form a perfect product, built with a fashion conscious intelligence on the current trends in leather accessories, footwear, apparel and crafts. **30.** In a time which is dominated by apps and voice controlled devices, **Nockstein** takes a more traditional way. The Austrian based manufacturer combines solid handcrafting with modern laser and CNC techniques to create high level leather accessories and handbags that last a lifetime. **31. Rough.** is a premium streetwear brand that blurs the lines between high quality fashion and everyday style. Their products are synonymous with functionality, edge and sophistication.



32



CHESTER - HORN £59.99
CHESTER - BLACK - £59.99
GIGS EYEWEAR
GIGSEYEWEAR.COM
IG: @GIGS



NUDE/SUEDE TRUCKER HAT £34.99
HUBB & WILLS
HUBBANDWILLS.COM
IG: @HUBBANDWILLS



37

HAMPTON 2 - COGNAC
MARBLE CALF FROM £1220
GAZIANO GIRLING
GAZIANOGIRLING.COM
IG: @GAZIANOGIRLING



40

SNOWDON CAMEL SUEDE
MILITARY BOOTS £288
VIVVANT LONDON
VIVVANT.CO.UK
IG: @VIVVANT_LDN



41

BLACK ENAMEL & SQUARE
DIAMOND RING
ZAHIRA FINE JEWELLERY
ZAHIRAFINEJEWELLERY.COM
IG: @ZAHIRA_FINE_JEWELLERY



33

THE MADDISON FITTED T-SHIRT
- BLACK £35
100% COTTON, 180GSM
SCREEN PRINTED LOGO
AVIAIRE-CLOTHING.COM
IG: @AVIAIRECLOTHING



34

"MADE FOR THE ARCHIVES"
T-SHIRT £150
GOSSE AU CŒUR
GOSSEAUCEUR.COM
IG: @GOSSEAUCEUR

WESTMINSTER HOODIE £40
VNCY
VNCY.CO.UK
IG: @VNCYLONDON



35



38

GO HARD (BLACK) SWEATER €79,95
WOLF CLOTHING BRAND
WOLFCLOTHINGBRAND.COM
IG: @WOLF.CLOTHING.BRAND



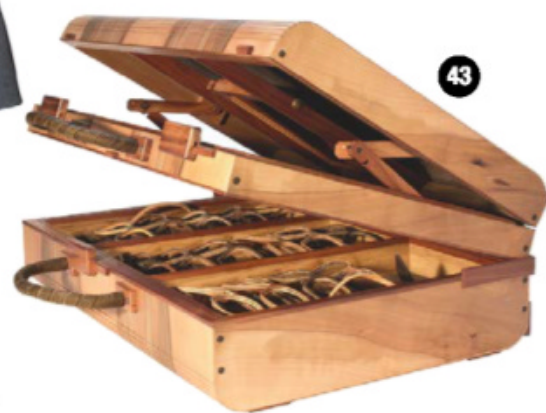
39

BLACK GENESIS NECKLACE
SHE
SHE-ARCHIVES.COM
IG: @SHE_ARCHIVES



42

NUMBER 19 £70
WHITE THREADS
WHITETHREADS.CO.UK
IG: @WHITETHREADSUK

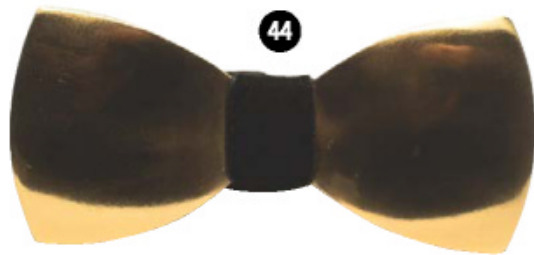


43

KHOLAYA WOODEN SUITCASE
OETTLUNIKATE.DE
IG: @OETTLUNIKATE

32. Gigs Eyewear. Sunglasses to help our planet, Italian inspired, British design, made with biodegradable materials provided by the famous Mazzuchelli 1849 and a lens that offers complete protection – polarised, 100% UVA/UVB and blue light filtering. **33. Aviaire Clothing** is a British premium streetwear brand, translated from the French term for 'bird'. They produce core basic designer products (t-shirts, hoodies, sweatshirts) with an emphasis on high quality, yet subtle designs, resulting in modern, stylish, uncompromising and comfortable clothing. The brand is also focused on 'giving back' as they work to support the Prostate Cancer UK charity which they donate to with every order. The brand that looks good, and does good! **34. GOSSE au CŒUR**, French for 'kid at heart' is a design venture by British-born designer Benjamin Kyei. Showcasing ready-to-wear collections, the brand focuses on blending streetwear style and modern high fashion sensibilities. **35. VNCY** is inspired by the versatility of London, the styles shown in VNCY's range match any personality. They are providing comprehensive street style in a simplistic manner. No matter what character, VNCY will always fit. **36. Hubb and Wills** is a contemporary brand that produces premium hats for the fashion forward clientele. Sourced in Europe, they exclusively select top quality materials for their products. Superior fabric and adjustable fit with a back mesh to complement everyday style. Feel the love, in their hat! **37. Gaziano Girling** shoes are all made in England in their own factory, the company has the reputation of making the finest shoes in the world, customers include the prince of wales, Lewis Hamilton, Henry Cavill. **38.** We are so in love with **Wolf Clothing Brand**, it's unreal! This Belgian brand is perfect for the sophisticated rebel and just stands out with their designs and fantastic feel! Every modern-day James Dean will love this! Instant classics! **39. SHE** is a collection Handcrafted in Morocco, inspired by dated architecture, primitive landscape and the origins of jewellery tracing back to Mesopotamia and Africa. Each piece is forged by hand using ethical sterling silver sourced in Southern Morocco using traditional tools and methods. **40.** "Designed in London, Handcrafted in Florence" **Vivvant London** – A camel colour military boot made of high-quality suede leather. This boot features original contemporary details such as the chunky zip and the heavy-duty sole complements the military style. It is a very robust shoe, yet demonstrating an impeccable style for today's metrosexual men. The triple V leather stitch on the back represents their brand name signature. **41. Zahira Fine Jewellery** offers sleek and sophisticated high end mens jewellery as pictured with this 18k Black Enamel & Diamond Ring **42.** A luxury piece from the AW19 **White Threads** Collection. The 'Number 19', available in Grey, Black and White. Made from a premium mercerised cotton material, giving a luxury shine finish to the t-shirt. **43. Oettlunikate** creates beautiful wooden suitcases. Each suitcase is 100% handmade in Bavaria, Germany using the finest materials. Order and price only on request. Visit their website for more.

The Style File... Continued



44
"DUNCAN" MADE FROM BRASS
ADULT BOW TIE £350
BOWTIEME.CO.UK
IG: @BOWTIEME



45
MINIMALIST BOOTS
EQUILIBRIUM £345
LOCO ONE URBAN WEAR
LOCOONE.COM
IG: @LOCOONEOFFICIAL



46
EMBROIDERED SATIN BOMBER JACKET
WITH PATTERNED SLEEVES €390
SINOIAN
SINOIAN.COM
IG: @SINOIAN



47
KEYCHAIN NECKLACE £350
LOGO NECKLACE £550
DOUBLE HOOP RING £450
ETIKKJEWELRY.COM
IG: @ETIKKJEWELRY



48
HUMAN RIGHTS DEFENDER TEE
SUBLIMINAL TEES
SUBLIMINALTEES.COM
IG: @SBLMNLTEES



49
GOLD BEADED BLAZER
SAMMIE'S COUTURE
IG: @SAMMIESCOUTURE



50
RIECO NS HOODIE SAND/
BLACK £40
RIECOCLOTHING.COM
IG: @RIECOCLOTHING



51
NARCO CAP BLACK AND YELLOW
NARCO CLOTHING
NARCOCLTHING.COM
IG: @NARCOCLTHINGOFFICIAL



52
EVOLUTION CUBE WATCH
WINDER IN CRIMSON RED £295
RAPPORT LONDON
RAPPORTLONDON.COM
IG: @RAPPORT_LONDON



53
ASTI SUEDE BOOTS IN
SUDAN BROWN \$169
DARASHOES.COM
IG: @DARASHOES



54
KENSINGTON BAG £265
WESTBOURNE & CO
WESTBOURNEANDCO.COM
IG: @WESTBOURNE_AND_CO



55
LIMITED EDITION JAPANESE GARDEN
SHIRT £175
ALEXANDRAWOODBESPOKE.CO.UK
IG: @ALEXANDRAWOODMENSWEAR



56
'CREATURE IN THE UNIVERSE'
WHITE HOODIE \$75
UNTOLD BRAND
UNTOLDT2BRAND.WIXSITE.COM
IG: @UNTOLDT2



57
REFLECTIVE BLOCK LOGO
FITTED T-SHIRT
JLABEL.CO
IG: @J.LABELCLOTHING



58
BEIGE LOGO HOODIE \$145
WRITTEN LETTERS
WRITTENLETTERSWEBSITE.COM
IG: @WRITTENLETRS

44. Bow Tie Me is all about celebrating individuality. With each bow tie paying tribute to contributing helping hands of the company, each one represents a unique personality. This exclusive highly polished bow tie is made from a single sheet of brass which is cut out and then hammered into a shape. Every bow tie is made to order for a luxury touch into every gentleman's wardrobe. Express your inner boss! **45.** The new hit Canadian brand **LOCO ONE** brings to Europe its exclusive minimalist design, Boots Equilibrium. Totally handmade of genuine leather, back zipper, rubber soles glued and stitched. Take advantage of their worldwide free shipping. **46. SINOIAN** is an exclusive high-end fashion brand that specialises in creating unique pieces of art. SINOIAN stands for ready-to-wear collections, taking inspiration from iconic subculture aesthetics and Armenian cultural elements. The SINOIAN bomber is made from finest handpicked Italian fabrics with golden embroidery, this item is guaranteed to command attention wherever you go. **47. ETIKK JEWELRY** is an ethically responsible brand that supports mining communities and respects the environment. Every piece of jewellery is UK made and responsibly mined in Peru using Fairmined® Sterling Silver and Gold and ethically sourced gemstones. Most designs are unisex with the option of custom made designs for clients in Yellow, Pink or White Gold from 9KT to 18KT as well as in 925 Sterling Silver, while respecting the brand's identity. **48. Subliminal Tees** was created as a response to the injustices happening in the world. They aim to support and focus on empowerment by bringing awareness to underrepresented groups and their fight for equality through their tees. You will find subliminal messages of support in all of their garments. **49. Sammie's Couture** is a bespoke menswear brand that offers high quality and unique pieces. Their products are luxurious yet functional making them easy to wear for any occasion. If you are looking to assume a competitive edge then be sure to check them out! **50.** Originating in Manchester, UK. **RIECO** was formed with one thing in mind – looking and feeling good is an extremely important aspect of being your best self. They are focused on designing their clothing in line with this and will continue to design high quality, simple and elegant products to enable their family to have clarity and confidence when achieving their personal targets. **51. Narco Clothing** is the clothing brand creating luxury caps with fresh designs. Their goal is to bring new designs you can look forward to, from limited edition runs to the highest quality range of colours and styles to match any outfit. **52.** New Evolution Cubes are a versatile and popular watch winder which **Rapport London** have been perfecting for years. They come in many different high gloss colours – so build your collection! **53. DARA Shoes.** A versatile lace-up luxury boot you can wear all year round. Handcrafted with premium waterproof suede and genuine leather, these boots are sophisticated, stylish, and incredibly comfortable. Perfect for the office, hanging out, or a night out. **54.** The new exciting British brand, **Westbourne & Co.** has launched its latest range. The luxury handmade leather bags come in a range of vibrant colour schemes complimented by stylish interiors. Look no further for the ultimate bag for any occasion. **55.** At **Alexandra Wood** they create fresh, modern menswear and tailoring to bring you the perfect balance between work and play. They only use the finest quality fabrics with a flattering cut. Alongside their ready to wear collections, they also offer made to measure tailoring. **56. UNTOLD** focus on the quality of their products to bring maximum satisfaction to their costumers. Untold was born from the idea that our generation is different. Since we are increasingly aware of the global problems from an early age, they believe that we are meant to change that and to be different. Because people can praise being different, disagree with it, glorify or vilify it but about the only thing you can't do is ignore it. Because we (the different) change things. **57. J. Label** is an up and coming streetwear band based in the UK. With apparel for both men and women their collection has something for everyone. Their sizes range from XS-XXXL and their products are handmade in the UK. They ship worldwide. **58. WRITTEN LETTERS™** is a quality inspired DIY streetwear brand. Established without a business plan, corporate philosophy or experience. Their cut and sew cotton blend hooded sweatshirt is detailed with reverse seams, long sleeves with ribbed cuffs and a relaxed fit.



59

THE 'LEGACY' POLO SHIRT £155
WWW.BYINVITATION.LONDON
IG: @GENTLMAN.FRATERNITY



60

MIDNIGHT BLACK SUEDE £34.99
GOD GIVEN TALENT
WWW.GODGIVENTALENT.FIT
IG: @GODGIVENTALENT.FIT



61

APEX €350
DEDAPARIS.FR
IG: @DEDAPARIS



62

REX COBALT \$195
KOMOCLEAN ANYWEAR
KOMOCLEAN.COM
IG: @KOMOCLEAN



65

SNEAKER BAG
SOLEPACK
THESOLEPACK.COM
IG: @SOLEPACK



63

UNISEX HOODIE 'LIFE' €95
VAAD
VAADTHELABEL.COM
IG: @V_A_A_D_



64

FAKER LONG SLEEVE BLACK £21.99
FAKER SUPPLY
FAKERSUPPLY.COM
IG: @FAKERSUPPLY



66

THE OUTLINED JUMPSUIT
PARRIS LDN
PARRISLONDON.COM
IG: @PARRIS.LDN



67

STEEL JUNGLE RASH GUARD €49.90
DOKEBI COMBAT OUTFITTERS
DOKEBICOMBAT.COM
IG: @DOKEBICOMBAT



68

GOODIE BAG (ARMY GREEN) \$25
WOAH
WOAHCO.COM
IG: @WOAH.COM



70

PEACE OF MIND HOODIE
ROYAL.2
ROYALVSEVERYBODY.COM
IG: @ROYALVSEVERYBODY



71

HUSKY NAVY TRUCKER CAP £50
HUSKYLONDON.CO.UK
IG: @HUSKYLDN



69

JEHU EXOTIC JODHPUR BOOT £695
JACOB TAYLOR
JACOB TAYLOR DESIGN.COM
IG: @JACOB TAYLOR MAN



72

ANDAMOOKA OPAL
ROCKCHEST
ROCKCHEST.COM
IG: @ROCKCHEST

59. The Fraternity & Co believe they have created the modern Gentleman's polo du jour. Old-world luxury, new world savoir faire. Featuring 2 distinct gilt buttons, that will come to define the modern Gentleman, fraternity and a Gentleman's Quality of Life. **60. God Given Talent's** beautiful 100% black suede mesh hat. With silk lining for front panel protection and polyester side and rear mesh panelling, this premium headwear piece is the perfect addition to every wardrobe. The hat is finished off with an all charcoal grey God Given Talent logo and retro style snap back adjuster. **61.** This badass perfecto is **DEDA's** latest creation. DEDA launches a new creation each month, and creates clothes for men, that she can steal. Bonus: every DEDA creation is anti-stain and waterproof, thanks to a collaboration with the nanotech brand @liquolab. **62. KoMocean** is created to go wherever the moment takes you; from the golf course, to the pool, to the clubhouse. Their innovative swim shorts are made in the fashion district of New York City, growing organically with their loyal customers. It is for those who choose to "swim against the tide". **63. VAAD** Berlin based sustainable street wear label. Limited pieces for people who pay attention to details. New exclusive collection named "life" inspired by Japanese art. It will be your timeless follower on the street. **64. Faker Supply** is an independent, self-funded project created back in 2016. Based in Kent, England the brand works with designers from around the world to produce exclusive fashion. **65. SOLEPACK** is the premier sneaker bag co. Patented designs pack your trainers like never before. The detachable carriers make this the most versatile shoe carrying system around. Great for daily commutes or extended getaways. A perfect blend of fashion & function. **66. Parris Ldn** is an upcoming luxury urban unisex clothing brand specialising through its unique styles and colourways. The brand is created by Daniel Parris and Fiona Aprillia. Parris Ldn represents adventure, travelling and standing out. Black tactical vest as seen on Wiz Kid. **67. Dokebi** is a premium martial arts and sports lifestyle brand offering an assortment of innovative products. Dokebi's training rash guards are unique with their blend of polyester/spandex and mesh underarm panels for added ventilation. This moisture-wicking, form-fitting clothing can be worn for all types of training and also as temperature regulating underwear for all seasons. Use code GQ2019 for 15% off (expires 01/01/2020). **68. WOAH** is a premium streetwear brand that embraces high quality products at affordable prices. If you are after a stylish, functional wardrobe with a sophisticated edge then be sure to check this brand out. **69. Jacob Taylor** presents the JEHU. The use of genuine python skin makes it not only a statement piece, it's the entire conversation. Made-To-Order. Doorstep delivery in under four weeks. **70. Royal.2.** The 'Peace of Mind' Hoodie is a cozy heavy fleece designed within their latest collection, Blue Serenity Ranch. Known for their graphic heavy designs, Royal.2 have created a perfect silhouette that's simple with subtle intricacies. **71. Husky London** is an up and coming luxury menswear brand created by two university graduates with an eye for fashion. Bringing their customers high quality products that embody a luxurious lifestyle. Currently offering an exciting range of stylish contemporary headwear, and extending their collection into luxury garments in their new A/W collection. **72. ROCKCHEST** exclusive necklace featuring a solid handcrafted Matrix Opal bead from Andamooka South Australia. This extraordinary material has been recovered from time to time on other opal fields in Australia but not in the amazing variety and pattern arrays as found at Andamooka.

The Style File... Continued



73
KIRANKOY \$379
REGULAR SUIT
REGULARSUITS.COM
IG: @REGULARSUITS



74
JACK DAVISON CLASSIC NAVY
SUITS FROM £975
JACK-DAVISON.CO.UK
IG: @JACK_DAVISON_BESPOKE



75
CHRISTOPHER CLOOS
MALA CHAMPAGNE £129
CHRISTOPHER-CLOOS.COM
IG: @CHRISTOPHERCLOOS



76
DXC PAINT-SPLATTER HAT £39.99
DESIGN BY CRIME
DESIGNBYCRIME.CO.UK
IG: @DXC_CLOTHING



77
SWISS MADE NOVE CRAFTSMAN
WATCH FROM £524
NOVE.COM
IG: @NOVEWATCH



78
TRUCKER CAP 'ANGELS' €79.99
CHICCHERIA BRAND
CHICCHERIABRAND.COM
IG: @CHICCHERIABRAND



79
BURGUNDY CAMOUFLAGE PRINT BLAZER
SARAN KOHLI
SARANKOHLI.COM
IG: @SARANKOHLILABEL



80
ALEJANDRO BLACK LACE-UP
SNEAKER
NAKFASHION.COM
IG: @NAKFASHION



81
NEON BLACK £20
WILLIAM ARNEIL
WILLIAMARNEIL.COM
IG: @WILLIAMARNEIL_UNDERWEAR



82
LONG SLEEVE (LILAC)
PAAQ
WWW.PAAQ.CO
IG: @PAAQ.CO



83
SCARFACE LOGO T-SHIRT £40
VFOUR
VFOURLDN.COM
IG: @VFOUR.GRAM



84
LESS THINKING MORE
LIVING T-SHIRT £19.99
SBLIMINAL CLOTHING
SBLIMINALCLOTHING.COM
IG: @SBLIMINAL.CLOTHING



85
GOLD KYOTO PENDANT £265
WESTHILL
WESTHILL-STORE.COM
IG: @WESTHILL_AUSTRALIA

73. Regular Suit is a luxury brand that has succeeded in making unique and high quality products for their customers. If you are looking for a brand with an elegant and refined edge then be sure to check them out. **74. Jack Davison** offer the finest bespoke and made to measure tailoring. Bringing the flair of Mayfair to the City, whilst challenging the traditions of Savile row with contemporary cuts and keen eye for fabrics. Visit their website to make an appointment at their central London atelier. **75. Christopher Cloos.** Timeless retro unisex frame with a more rectangular shape. Another durable, top quality frame for those who value great quality and refuse to compromise their look. Just like its sibling, The Paloma, it comes with polarized lenses to block UV and protect your eyes. Together with the premium acetate and spring hinges, this frame is made to measure for everyone. **76. Design By Crime** offers an effortlessly stylish range to the modern man. With clean cut lines and laid back styles, this brand's premium streetwear will take you wherever you need to go, whilst always looking your best. **77. NOVE.** Altering the way you change time with an original & unique case-back crown system, the Craftsman blends beautifully dark ebony wood with stainless steel, polished for a suave and sophisticated finish. Be the artist of your own life. **78. Chiccheria Brand** stands for luxurious and cool streetwear fashion, accessories and leather goods. Inspired by the lifestyle of southern California beach communities and the glam look of West Coast Metropolis Los Angeles, combined with the inimitable elegance and quality of Italian tailoring. **79. Saran Kohli** - An intricate take on eveningwear from suits, tuxedos to concept collections fused with embroideries and off-balanced cuts to create global inspired ensembles. JLS, Jay Sean, Ashley Walters, Lenny Henry, Sachin Tendulkar, and Big Nartsie to name a few. **80. NAK Fashion** is a luxury animal-friendly shoe brand for vibrant men and women looking for a cruelty-free alternative, which is 100% made in Italy. The Alejandro shoes shown are available in 4 more colours. Shop your cruelty-free pair on their website. **81. William Arneil Underwear** is a premium underwear brand established in Glasgow. Offering the must have signature brief, cut in a classic fashion, it will soon become your essential accessory. You can get 3 pairs for £45. **82. paaq** is a progressive design project intended to share the stories of South Asia. This piece is built upon the Dalit Panthers, a prominent civil rights activist group. The Dalit's gained inspiration from the Black Panthers in the US to fight casteism in South Asia. If you want to support a brand that stands for a difference check them out! **83. VFOUR** is a brand that offers it's hybrid streetwear to the creatives who live in timeless style. The brand is deeply rooted in today's art & culture. You can find them at vfourldn.com **84. Sbliminal Clothing** is an independent streetwear brand created by two lifelong friends. The Less Thinking More Living design showcases the importance of mental health awareness encouraging those who can't say it to wear it. **85. Westhill** is an Australian-based lifestyle brand creating pieces for the conscious consumer. Their meticulous approach to simplicity provides a platform to showcase some of nature's finest materials. The Mini Kyoto has a solid gold pendant with raked detailing inspired by the Japanese rock gardens of Kyoto.



86

DAY AND NIGHT TASSEL LOAFERS
RAMS TALISMAN
 HOUSEOFRAMS.COM
 IG: @GENTLE_RAM
 @RAMS.TALISMAN



PORTOFINO DREAMING SHORTS
JOSEPH & ALEXANDER
 JOSEPHANDALEXANDER.COM
 IG: @JOSEPHANDALEXANDERSTYLE



EMBROIDERED UMBRA
SUMUS BOMBER JACKET £126
JEN MM DSGN
 JENMMDESIGN.JIMDO.COM
 IG: @JEN_MM_



GLOBAL WARMING HOODIE
RAVE CLOTHING
 RAVECLOTHING.STORE
 IG: @RAVECLOTHINGBRAND



87

L'AIGLE DE LA NUIT
KERNILION.COM
 IG: @KERNILION



91

STUDIO I TITANIUM GLASSES
JOSH FANO
 JOSHFANO.COM
 IG: @JOSHFANOSTUDIO

86. RAMS Talisman, the latest line of "Superpower Shoes" from the suit and styling connoisseurs at House of RAMS. Combining refined Italian design with innovative "Get Lifted" technology, these shoes provide the lift you need for that extra "oomph" without compromising comfort. Featured is the Day and Night Tassel Loafers with wingtip detail and patina finish; casual enough for roaming around all day, yet carry a touch of class perfect for a night out. Use promo code "GQ2019" for 10% off your order (expires 29/02/2020). **87. RAVE Clothing** is changing the face of the streetwear scene through their unique and stylish product range. If you're looking for a innovative brand with a sophisticated edge then be sure to check them out! **88.** Quirky, sustainable, durable, and laced with imagination, **Joseph & Alexander** is fashion with a conscious. Specialising in chic swimwear, Joseph & Alexander's environmentally conscious pieces are designed to inspire the imagination and provoke curiosity. J&A create matching swimwear for the whole family made from plastic found in the ocean. **89. JEN MM DSGN** creates limited unique fashion, handmade by fashion designer Jennifer Moica. Edgy and urban unisex styles for men and women. The Umbra Sumus Bomber Jacket with embroideries on sleeves and back side, is inspired by graffiti and urban street vibes. **90. Kernilion.** Located in Lyon, the French capital of jewellery, this handmade 925 Sterling Silver and Eye of the Eagle bracelet exudes a sense of minimalism and subtle luxury. The neutral colours make it perfect for those autumn evenings or to add some class to a more casual outfit. See more online. **91. Josh Fano Eyewear's** studio collection aims to mediate poetry between contemporary architectural movements and postmodern design. The Studio Collection takes design influence from the Bridge of Aspiration at the Royal Ballet School in London. For every ten pairs of glasses sold through its selected retailers, Josh Fano funds one sight-saving cataract surgery in partnership with international charity Sightsavers.

The Bar Tab...

1. Carpers Gin is an authentic distilled gin made through a traditional process of double-shot distillation. It includes botanic maceration and vapour infusion with 100% natural ingredients. During the process, forest fruits maceration is added to the first distillation in order to complete the second distillation. Visit carpers.es for more.

2. BVI GIN. An award-winning, small-batch craft gin distillery making its mark in the rum-soaked Caribbean. BVI GIN is created from a carefully crafted, contemporary recipe and is distilled using traditional methods and locally inspired botanicals including hibiscus flower, angelica root and grains of paradise. The resulting gin is fresh and smooth, with great depth of flavour; perfectly capturing the secrets of the British Virgin Islands. Visit bvigin.com

3. Lagunitas DayTime Session IPA is a light, slammable beer boldly dosed with a glorious fortune of hops. At just 98 calories per bottle and 4% ABV, DayTime is light in the things that weigh you down yet crisp and hop-forward. Visit lagunitas.com

4. Pinnock Gin, named after the Warwickshire cottage where it's distilled, contains eleven botanicals, including Cotswold honey, lavender and quince. This multi-award winning gin is masterfully crafted to be super smooth, sippable and complex and makes an exquisite G&T or Negroni. Visit pinnockdistillery.com or email info@pinnockdistillery.com

5. Nine Reigns is a progressive brewer of the finest English beers and spirits. They pride themselves on producing handcrafted beers using only the very best premium produce. Visit ninereigns.com and follow IG @ninereigns

6. Off the Cuffe create bitters from Irish New-make Whiskey spirit and organic botanicals. Established in 2016 and based in the Chocolate Factory in Dublin, Ireland, Off the Cuffe currently produces three flavours: Aromatic Hedgerow, Chocolate Factory and Marmalade Citrus Irish Bitters. Visit offthecuffe.info to view their full range of bitters.

7. In order to create a truly extraordinary gin, **JC-Gin** use sun-kissed juniper berries from Tuscany, carefully harvested coriander seeds from the Freiburg region, strong angelica, sweet and exotic tonka bean and a pinch of a secret ingredient. JC-Gin was born out of the love of gin. A gin that combines Mediterranean lifestyle with Swiss precision. Visit jc-gin.ch

8. Rum & Coffee, Shaken or Stirred. Introducing award winning **RumJava** Artisan Crafted Rums. All natural and inspired by a passion for Caribbean culture, rum, and coffee. RumJava is infused with Java'Mon coffee and other natural ingredients. Proudly 100% handcrafted, hand-filled, and hand-sealed. Find RumJava at rumjava.com and Harvey Nichols.

9. This autumn there is a breath of fresh Arran in the air, as the **Isle of Arran Distillers** have re-launched their Arran Single Malts in brand new packaging. Produced at the independent, Scottish-owned Lochranza Distillery, this delicious 10 year-old Single Malt has fresh citrus flavours and a touch of sweet vanilla and cinnamon. Some old favourites remain in the Arran range, alongside exciting new additions, including the Sherry Cask matured Single Malt – ideal for the Christmas season. If you're looking for the gift of a quality whisky Arran Single Malts are available from specialist whisky shops, from arranwhisky.com or call 01770 830264.

10. Every single batch of **Portofino Gin** is made with 21 carefully sourced botanicals. Lemon, lavender, and rosemary among other ingredients were given life by the bright sun and fresh sea breeze of Portofino. This handcrafted dry gin captures the spirit of the Italian Riviera. Use code GQ-PORTOFINOGIN and get 10% off your next order on portofinogin.com (01/11/2019) or follow them on IG: @portofinogin

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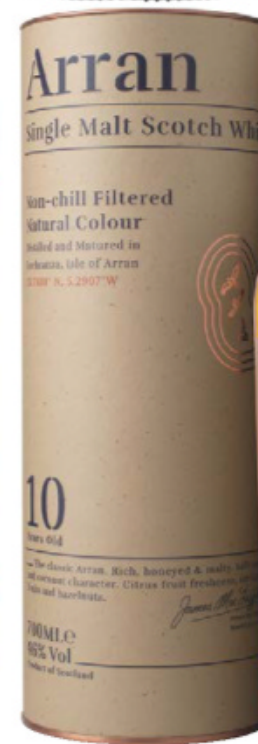
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All The Gear...

TO ADVERTISE CALL 020 7499 9080 X3705



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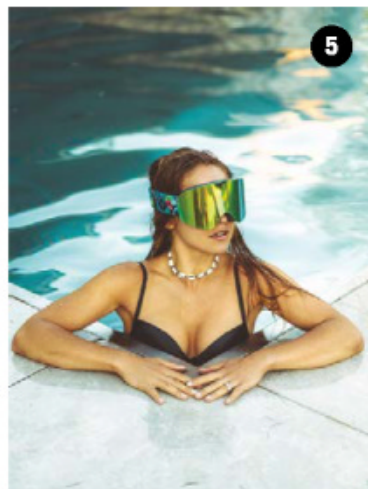
1. With a built-in, rechargeable battery, **Pulseroll's** self-use massage tool uses 4 vibration levels, easily adjusted via the remote control. To reduce next day soreness, increase blood flow to the muscles, aid recovery after a tough workout or help relieve the effects of long standing muscular problems, get yours from pulseroll.com IG: @pulseroll

2. **Fat Gripz** is the award-winning shortcut to head-turning arms. Fat Gripz wrap around dumbbells, barbells and chin-up bars. The larger diameter then aids muscle growth, fast. Winner of the two biggest awards for fitness products. Visit FatGripz.co.uk IG @fatgripz

3. Whether you're a frequent flyer, a cycling commuter or an urban athlete, the **Slicks** backpack fits any lifestyle, allowing you to pick the features which suit you best and build the pack the way you want it. With free shipping to the UK, get yours at slicks.com IG: @slicksbackpacks



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4. This Whole Food Multivitamin For Men by premium supplement company **NATURELO** has been carefully crafted with 56 high-quality ingredients. It includes all the essential vitamins and minerals plus health blends containing probiotics, enzymes and botanicals like Ginseng and Maca. Use code 'GQ10' to get 10% off at naturelo.co.uk (expires 01/11/2019).

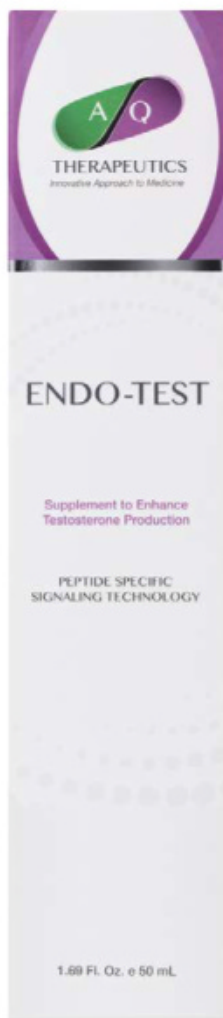
5. Hit the slopes in style with **NAKED OPTICS** super cool ski goggles. With five different glasses to choose from, the SnapTech-Magnetic change system allows you to be perfectly prepared in seconds for any weather. Get yours at nakedoptics.net IG @nakedoptics

6. Made for adventure, **Rhino Skin Solutions** is the non-greasy, essential skincare line for dry, cracked, split, or sweaty hands and feet. Their earth grown massage cream also aids muscle and joint recovery. Whatever your skin type, Rhino has you covered. Visit RhinoSkinSolutions.com IG: [RhinoSkinSolutions](https://www.instagram.com/RhinoSkinSolutions)

7. **AQ Skin Solutions** is one of the world's leading cosmeceutical skincare lines. Founded by Professor, scientist and immunologist Dr. Al-Qahtani, AQ Skin Solutions retails on all 7 continents and is further accredited in over 52 countries. Featured is the 'Endo-Test Serum', designed to help re-balance testosterone levels. Visit aqskinsolutions.co.uk



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8. Designed for the adventurer, the dual phone and wallet case from **Fickaskap** is 100% waterproof to carry your valuables in style. The unique dual-pocket design separates your phone and valuables, allowing you to use your phone without it scratching. Get yours from fickaskap.com IG @fickaskap

9. Derived from aerospace manufacturing, **Crossson** hand-crafts advanced carbon fibre skis with precision and the highest quality materials. Lightweight, extremely damp, and unlike anything you have ridden before, check them out at crosssonski.com IG @crosssonski

10. **RUGID** is an outdoor skincare manufacture of deet free insect repellents, zinc oxide sunscreen, 6 in 1 itch and pain relief, and an alcohol-free hand sanitizer lotion. If you're looking for products that will keep you safe during your next outdoor adventure check out rugidproducts.com

11. **TICCC** is an independent, British performance cycling apparel label. Their breathable, 100% waterproof rain/wind cape uses a direct venting membrane. Reflective dots and details provide superior visibility to other road users. £185 at this-is-cambridge.com IG: @thisiscambridge

12. Ever experienced headaches, damaged teeth or jaw pain from night-time teeth grinding? **SOVA's** custom fit, slim profile night guards are designed to relieve pain and discomfort of teeth grinding at night, alleviating these symptoms and allowing you to breathe, talk and drink naturally. Visit SOVANIGHTGUARD.EU to get yours. £27.

13. Take your skiing to a new level this season. **CARV's** smart inserts record your skiing pressure and motion as you turn, giving you real-time audio coaching to help you perfect your technique. Take on CARV's challenges, break through your plateaus and show your friends and family what great skiing really looks like! Visit carv.ai IG: @carv.ski

14. This motorcycle camping system by **Wingman Of The Road** combines a premium quality canvas tent, mattress and sleeping bag in one neat package. When adventure calls this roll out and roll in system allows you to be in bed or back on the road in less than four minutes. Get yours from wingmanoftheroad.com IG: @wingmanoftheroad

15. One of Thailand's best kept secrets, **Namman Muay** is a regenerative cream, used by professional athletes to aid muscle activation and to help relieve pain after sport and exercise. Get yours at muaythai-boxing.com and IG @nammanmuay_uk



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16. Urbanista's functional earphones, Athens, give you total freedom whilst exercising. Run, swim and sweat with these earphones. The stylish complementary charging case provides you with 3 additional charges each lasting up to 8 hours. With 32 hours of total playtime and a compact case to fit effortlessly into your pocket, Athens is your perfect work out companion. Get yours from urbanista.com

17. 8K Flexwarm's heated jackets and gilets take you from 0 to 50°C in 360 seconds. Combining stylish design and revolutionary flexible heating technology, 8K Flexwarm jackets excel in cold weather so you can stay toasty without that chunky, padded coat. Get yours from 8kflexwarm.com IG: @8kflexwarm

18. Sculptmode is the superior athleisure with compression technology designed to help boost athletic performance during intense training. With an engaged firm fit it aims to reduce muscle oscillation to enable greater stability. Check out their collections at sculptmode.com IG: @sculptmode

19. Your new favourite on-the-go nutrition bar, **Stoka Bars** are packed with crunchy almonds providing healthy energy and leave you feeling satisfied. With 10 different flavours, only 3-4g Net carbs, Stoka Bars are gluten free, made with clean, all-natural ingredients and no added sugar. Available on Amazon and stokabar.com IG: @stokabars

20. DeFeet has built its reputation as a leading cycling sock brand for over 20 years. Their socks led the Tour de France for 14 days in 2019. Their USA grown and crafted merino wool socks are masterpieces for off-the-bike wear as well. Pictured, the Mondo sock. Also available, Custom crafted socks with your logo and colours. Visit defeet.com IG: @defeet

21. Safety Skin's Reflective Skin Spread is the first reflective product designed to be applied directly on your skin. From a morning jog to marathon training, a bicycle commute to an epic cross-country brevet, SWIPE SOME ON! Visit safetyskinproducts.com IG: @safetyskinproducts

22. Warrior Addict has collaborated with London street artist Sprankenstein to produce 35, limited edition FACE#1 yoga mats each has been numbered & signed by the artist. Made out of Micro-Fiber, the latest in yoga mat technology, this light-weight mat gets grippier as you sweat. Check out their designs at warrioraddict.com and IG: @warrioraddict £60.

23. glaze hand crafts their matchboxes with one-of-a-kind burl woods sourced from American speciality lumberyards. With equal emphasis placed on form and function, glaze's matchboxes make for arresting, albeit subdued, statement pieces for the home. Available at glazestudio.com IG: @glaze.studio

24. Streamlined to fit neatly on your index finger without disrupting technique, **SportCount's** Length/Lap Counters and Timers help you achieve your fitness goals by instantly generating statistics on your performance. Used by both performance athletes and beginners alike, check out these affordable and versatile models at sportcount-europe.co.uk

25. Built for the journey, **RHA's** true wireless buds last for 25 hours, are sweat and rain resistant and use a subtle and understated stem design for more reliable connection strength and call quality. Check them out at rha-audio.co

26. Designed by pro-athletes and physiotherapists, **ELAVAIT** is your pocket AI personal trainer. Creating unique daily workouts and recovery plans for your specific medical history and fitness goals, training smart and getting fit was never easier. Find out more at elavait.com and @elavait and download the app for iOS.

27. Mouthguards shouldn't get in the way of your game which is why every **SISU** is roughly half the thickness of conventional guards. With SISU, talking, breathing, and drinking are largely unobstructed, allowing you to keep your focus where it matters: on the next big play. Get yours now from sisuguard.eu £26.80.

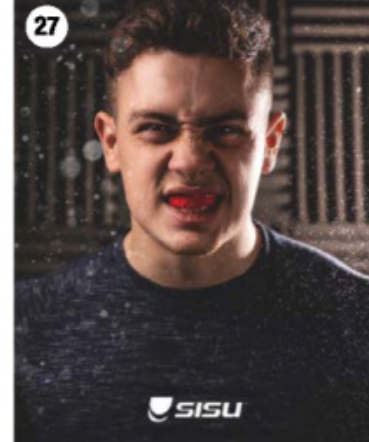
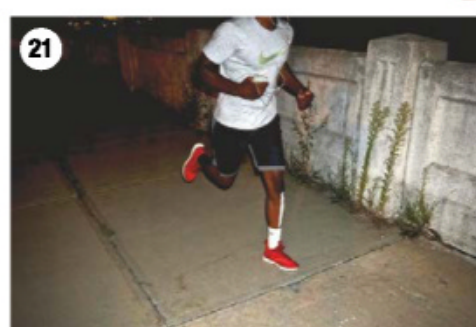
28. The USBee 20" Cabin Case from **Kitkase** allows you to keep connected whilst on the move with its in-built USB charging port. Lightweight with a ruggedized finish for increased durability and TSA lock for added security, get your Kitkase for an effortless journey from kitkase.com IG: @mykitkase

29. Boasting 12 sports modes, an integrated BioTracker™ and 24-hour heart rate monitoring, the **Amazfit GTR 47mm** is the only sports accessory you need. With Amazfit you can plan workouts, control music and monitor sleep patterns. Check it out at en.amazfit.com IG: @amazfituk

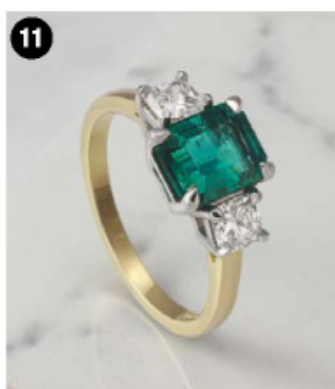
30. Authors, journalists, academics and lawyers love the Apple Design Award winning writing app, **Ulysses**, for its clean design and excellent feature set. Thanks to seamless sync, you can edit your texts anywhere, anytime. Get your first three months for free at ulysses.app/promo/GQ

31. The **ZPURS** shoe clip with interchangeable grips, quick release system and carabiner, keeps your shoes or trainers with you whenever you need to change footwear. With 6 colours to choose from, they are a great addition for your commute or workout. £19.95 at www.zpurs.com

32. Used by some of the world's best boxers, **Rival Boxing's** gloves offer a perfect fit, incredible comfort and unbelievable durability. As pictured, the RFX Guerrero-V also integrates their innovative and unique Hook & Loop "V" Strap. Visit rivalboxing.com IG: @rivalboxinggear Photo: Troy St. Louis.



The Winter Wishlist...



1. Elegant and ethical, **The Raw Stone** is a contemporary jewellery brand offering hand-crafted rings. Each piece is curated using traceable stones to ensure the best quality and highest standards of human rights. Their alternative and distinctive designs allows you to give a truly romantic and thoughtful gift. Shop online at therawstone.com

2. **Marro Products** is a 100% natural, plant-derived product line offering aromatically-pleasing CBD + therapeutic terpene blends. Calm the mind and body for deep, rejuvenating sleep with this invigorating CBD blend that is infused with cinnamon bark essential oil for a pleasant taste. Be calm. Be still. Sleep well. Visit marroproducts.com and follow @marroproducts on IG.

3. Prelude Vegan Fragrance, a fresh and feminine fragrance for her – **Dolma Fragrances** are 100% vegan and cruelty free. Dolma offers fragrances for men and women that are true to nature and aim to align as much of the business to ethical and sustainable practices as possible. Dolma's range of fragrances are perfect for day or night, work or a night out. Discover Dolma Fragrances at dolma-perfumes.co.uk or follow them on IG at DolmaVeganFragrances

4. **My Maria Victoria**. Inspired by a passion for art and design, Maria Victoria is a beautifully and unique fashion brand offering beautifully hand crafted, woven bags made by Mexican artisans. Their skill for hand-made embellishments also extends to gorgeous dresses for little one's too. Indulge in a bright and distinctive clutch bag, as seen here, at mymariavictoria.com and explore their IG @mymariavictoria

5. Unwind and indulge with luxurious scents by **Diane Castel PARIS**. Their youthful and feminine scent, Eleganza is a delicate perfume with chypre and musky notes. It evokes both a playful and upbeat tone with a fuller body of scent. Shop online through beautybase.com and save £20 on your order.

6. **Habib London**. Contemporary menswear brand Habib London, offers the ultimate range of modern accessories for the suave and on-trend man. The range of card holders, matching phone cases and watches are perfect additions to any look. With a focus on luxury, they offer statement pieces for the statement man. Shop online, with our exclusive 10% off discount code: GQ10, at habiblondon.com

7. Wildcrafted, and natural, **Lunah Life** reflects your natural beauty from inside to outside. Their skincare is based on 100% natural ingredients including pure essential oils and active botanical infusions. As pictured here, their highly popular natural deodorant keeps you smelling fresh, feeling dry, and keeps the chemicals out of your beautiful body. Treat your loved ones and shop online at lunahlife.com or visit their IG @lunahlife

8. **Rachel Ruth** offers a unique, bespoke jewellery design service. She commits to finding the highest quality pearls and diamonds to ensure time that each design is both exquisite and personal in design. Her pieces are elegant and timeless with a modern edge, drawing influence from love and nature. Visit rachelruthdesigns.com and follow IG: @rachelruthdesigns

9. **YAYFOREARTH** is a zero waste business with an all purpose sensitive skin face moisturiser that was created by climate activist, Stevie Van Horn, to prove a product can support nature as well as our faces and bodies. Apply anytime to hydrate and calm the skin. Contact them at info@yayforearth.com yayforearth.com and IG @stevleyaaaay

10. The name **Merltoinette** is a combination of designer Merlin and her mother Antoinette's name who sadly passed away in 2010. The brand was launched in her name and her inspiration has fuelled the brand into what it is today. The brand and designer were born in New Orleans, the home of soul and culture, which shines through in the designs. Visit merltoinette.com for more.

11. **Simon Wright** offers a complete bespoke service, making your jewellery in platinum and gold using the finest diamonds and gemstones. An appointment involves viewing stones, a short tour of the workshop, and a sit down design session all in his Clerkenwell studio workshop. By appointment only. For more information visit sw-jewellery.com and follow on IG: @sw_jewellery

12. Find the best in skincare with **Belle De Jour Cosmetics**, who craft luxurious and unique products using distinctive natural ingredients. The highly sought after oils, serums and creams include beneficial ingredients such as prickly pear oil, mangosteen and pomegranate, for an enriching touch of hedonism. Shop the revolutionary range online at belledejourcosmetic.com

13. **A Bag Of People** is the ultimate Christmas gift destination. The brand hand selects the highest quality vegan leather to make their bags both sustainable and durable. Indulge in their latest bag kits, ideal for keeping beauty products organized and separate. Shop online at abagofpeople.com

14. High quality and Unique handcrafted jewellery using 925 Sterling Silver, freshwater pearls and semi-precious gemstones. **TreasureBay** provides a variety of designs using natural materials making for refined, elegant gifts that suit any personality, any style. Discover that perfect piece at treasurebay.co.uk or @treasurebayuk on IG. Wear it, Love it, Treasure it.

15. Contemporary and unique handbag brand, **Liselle Kiss**, presents made-to-order bags to suit your loved one's style. With designs she can wear from day to night, the hand-crafted bags are created in New York. As the perfect gift, Liselle Kiss likes to say her handbags can be gifted to a loved one as love armour. Give a Kiss. Price shown \$2250. Shop online at lisellekiss.com

16. Maria Venturini is a Latin American designer who embarked on a fashion career and developed a line called **Venturini Couture** showing her latest collections during fashion weeks around the world. The romantic style of her design has become a signature inspired by high-end ateliers in Paris and Milan. Her soft sensual styles, fascinating details and exceptional tailoring is what makes Venturini Couture the go-to destination for high-end gowns and evening wear. Follow them on IG: @venturinincouture and see more of the collection at venturinincouture.com

17. Contemporary and elegant jewellery by **KEMMI Collection** offer the ultimate range of bohemian jewellery. Designed in Montreal, each of the pieces are hand-crafted and are made using Sterling silver, Gold Vermeil as well as semi-precious stones. From rings to earrings and necklaces, their range offers complimentary styles so you can mix and match. Shop online at kemmicolection.com

18. Latham & Neve – known for their stunning contemporary hand-made British jewellery since 1997. Featured is the unique Ripple Bangle in beaten silver and 18ct gold, £265. Ballroom bangles, everyday earrings, ravishing rings and much much more... Buy online/stockists/brochure, visit lathamandneve.co.uk or call **01580 753399**.

19. The Italian brand Dorean Fashion offers an exclusive collection of luxurious and glamour silk scarves inspired by the art of Venetian creator Carla Moiso carlamoiso.com. Through this unique philosophy of art and silk together, Carla Moiso has chosen for you "Venetian Reflections" made in limited edition in pure silk 140x140cm. €820 the latest must-have gift, essential to create a timeless, sophisticated look. Shop doreanfashion.com

20. LIPSTUK is the new, innovative lip tool to the beauty industry that helps to keep lipstick off your teeth and is easy to use. The tool has been specifically created to remove excess lipstick from inside your lips while the curved tip perfectly fits the lips for blending your favourite lip product. Dishwasher safe. Visit lipstuk.com and follow on IG [@lovelipstuk](https://www.instagram.com/lovelipstuk)

21. The Hashtag Company. CANNACOFFEE™ is "No Ordinary Coffee" – the world's first Hemp Infused coffee in a biodegradable capsule. CANNACOFFEE™ Original is sweet, smooth and nutty with notes of chocolate. For people who want more than just ordinary, visit thehashtagcompany.com

22. Adorn yourself in wearable art by Neostruktivism. The brand offers modern and minimalist jewelry to add to any outfit. Using captivating geometric shapes, this refined exquisite collection makes an ideal gift this holiday season. Reach out for a custom design at neostruktivism@gmail.com neostruktivism.com IG [@neostruktivism](https://www.instagram.com/neostruktivism), photography by Ev Gabriele.

23. Select or design your perfect accessories with Jennifer's Copper and Silver. The Alaskan born artist has created a range of contemporary cuffs, earrings and necklaces that catch the light in unique ways due to the distinctive mixture of metals. Bespoke designs are also available and Jennifer can work on a one-to-one basis to craft your idyllic design. Visit jenniferscopperandsilver.com and follow on IG: [@jennifers_copper_silver](https://www.instagram.com/jennifers_copper_silver)

24. Raising the bar of beauty products is Marie Sky Cosmetics. Their range of vibrant lip colours allows for fun, bold and trend-setting looks. From the vivid Viper to the cooler Utopia, they have a shade to suit you. Shop online at marleskycosmetics.com

25. Inspired by the breathtaking splendor of Indonesia, Diana Bando's unique collection of pearl and gemstone jewellery offers elegant designs that make women feel beautiful. Diana's assortment of classic and contemporary necklaces, earrings and bracelets are well priced, and make idyllic gifts for those you appreciate and love most. Shop online at dianabando.com and explore the Diana Bando Jewelry IG [@dianabando](https://www.instagram.com/dianabando). Contact info@dianabando.com for all inquiries and custom orders.

26. Choose your perfectly fitting fitness fashion from Beat Outdoor Gear, the bar-setter in active wear fashion. Caro Way, the founder, was inspired to create a line of active wear and accessories that offered contemporary style without compromising on fit. Their range of premium quality clothing and matching accessories allow you to work out in style and in comfort. They offer unparalleled form fitting leggings, tops and jackets so that you can work out care-free. Shop their collection online at beatoutdoorgear.com and explore their IG [@beatoutdoorgear](https://www.instagram.com/beatoutdoorgear)

27. Bold, contemporary and futuristic jewellery by Negi Arabani makes for a perfect gift that makes an impact. Their silver and rose gold plated designs are masterpieces in sculptural design and are crafted using 3d printing technologies. Shop online at negiarabani.com/ and explore their IG [@negiarabani](https://www.instagram.com/negiarabani)

28. Statement and luxurious scarfs are hand-crafted by Mia Papa. Inspired by her travels and with a background in architecture, her essential scarf prints are the perfect touch to any outfit. From geometric mosaic prints to Grecian architectural designs, there will be a print for you. Shop online at miapapa.com

29. Limited Edition Day & Night Cadeaux by G-Labs offers a multi-faceted triage to alter the appearance of lines and includes powerful adaptogens for effective well being. Utilising NASA Technology to infuse meteorites for your cosmic spark of perfection in their range of oils, creams and masks. The phenomenal pioneers in skin care to provide life changing, non-surgical solutions. From consultation to treatment, the personal service to touch individual needs. Shop online at g-labs.co.uk

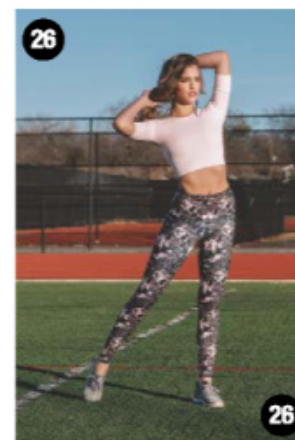
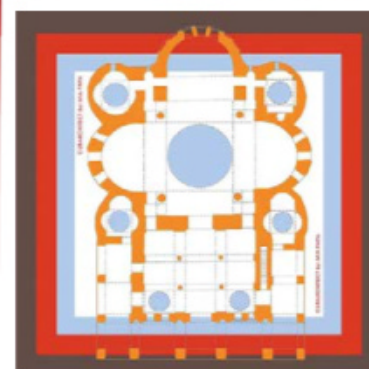
30. Hillbrow Manor offers a range of highly scented luxury candles, reed diffusers, wax melts and air fresheners. All of their candles are hand poured, soy wax and contain a high fragrance percentage. Products are available in rose gold, silver and black glitter with 15 fabulous fragrances to choose from. Featured 30cl candle jar £17.50, 20cl candle £8.50 10% discount available for gq readers using code GQ10 at the checkout hillbrowmanor.co.uk

31. Beautifully hand-crafted bags by Aliso Bay allow your loved one to have a wearable piece of art. Each bag is individual and one-of-a-kind, making it a truly special gift. Their range of shoulder bags are infused in a fun and modern bohemian style. Shop online at allsobay.com and explore their IG [@alisobay](https://www.instagram.com/alisobay)

32. SSY Designs. is the ultimate in luxurious practicality. Designed for and by the modern woman, their products seek to enhance what already lives in her wardrobe, making anything from SSY the perfect gift for any of the ladies in your life. And while their line of products is almost all-encompassing, including bags like the sexy and timeless croc-embossed Christina above, SSY is really synonymous with their trademark item: the Shoe Jewelz. These beauties – equally at home on stilettos as they are on sneakers – are uniquely fashioned to slide over her preexisting footwear and transform them into something entirely new. Shown here in SSY's iconic spider design, they can take you from day to night and even Halloween. Shoe Jewelz will refresh her "shoedrobe," saving you both time and precious cash! – shoes independent of the brand. Handbag and Shoe Accessory – SSY. For more information visit ssydesigns.com and follow on IG: [@ssy_designs](https://www.instagram.com/ssy_designs)

33. Fresh out of London, independent and ethical brand, London Bathers, helps you relax and rejuvenate with their range of organic liquid cleansers, natural soaps and soaking salts. Blending quality ingredients with an eco-led, minimalist aesthetic, their sets will make coveted Christmas gifts. Follow them on IG [@londonbathers](https://www.instagram.com/londonbathers) and shop online at londonbathers.co.uk using code GQOCT for a 10% discount.

34. SilJourn – one woman's journey in life, silver and stone. Built by hand, crafted from sterling and fine silver, embracing turquoise and gemstones inspired by southwest and antique design, one of a kind jewellery that will stand the passages of time, becoming an heirloom. Follow siljourn.com and IG: [@SilJourn](https://www.instagram.com/SilJourn)



Raze Your Game...



1. OdinsBeardcare. Welcome to Valhalla, their beard oils, butters and balms are handmade in Yorkshire. Their products include natural ingredients and vitamins. Available in 5 killer scents, the balms nourish your beard with moisture, whilst the oils aim to promote the appearance of healthy beard growth. Visit odinsbeardcare.co.uk to see more and follow on IG [@odinsbeardcare](https://www.instagram.com/odinsbeardcare)



2. Dear Barber Style & Go Collections – Choose from 4 classic gift collections from Dear Barber, all offering premium hair and grooming products with a sophisticated vintage style. Presented in an attractive cigar box design, their collections provide an authentic and classic look – the perfect complement to any modern gentleman's grooming regime. Visit dearbarber.co.uk and follow [@dear_barber](https://www.instagram.com/dear_barber) on IG.



3. Embrace luxury with Kkings beard and facial oil. Aromatic notes of cedar wood, vanilla, and citrus blended seamlessly into their argan based oil, creating a warm masculine fragrance. Visit kkingsoil.squarespace.com for further information.



4. FIELD-ISSUE HARD COLOGNE – This pocket-size solid cologne is born in Australia and bred for adventure. All of the FIELD-ISSUE products are 100% plastic free, repurposable or fully recyclable. Check out their full range online at field-issue.com

5. etch® TAPER Shape-up Shave Gel has been exclusively formulated for hair and beard line-ups. The line-up gel provides long-lasting, non-sticky lubrication and is a lightweight, clear formula making it ideal for high-precision shaving. Available from etch.shop. IG: [@etch_shavegel](https://www.instagram.com/etch_shavegel)

6. Drummer's Call was created to provide quality products for beauty grooming. Inspired by the military background of the brand, each product has a unique story behind it and is made using 100% natural ingredients, and more importantly, pride. Their Moustache collection is perfect for Movember! Use code Drummer1 for 15% off (expires 30/11/2019). Visit drummerscalltd.com for more. IG: [@drummerscall](https://www.instagram.com/drummerscall)



7. Diggn'it is the Arabian Beard Company that produces Arabian inspired male care products for men to live their vibe. All their products are traditionally inspired and have been used for generations for healthy looking hair. Their ingredients are 100% natural with no added chemicals or preservatives. Check out their uniquely Arabian scents at diggnit.com and follow [@diggnit](https://www.instagram.com/diggnit)



8. Beard and Butter is a Nigerian male grooming brand that delivers fine organic skin care to the modern man. Their desire is to create products that help to improve the appearance of skin and facial hair challenges faced by many men. Visit beardxbutter.com and follow [@beardxbutter](https://www.instagram.com/beardxbutter) on IG.

9. Hungry Wolf Beard Company is an all natural beard care product company based in Bastrop, Texas USA. Specialising in handmade small batch beard essentials for the modern man, HWBC has several unique scents to choose from, all carefully designed to stand out and be noticed. Follow on IG: [@hungrywolfbeardco](https://www.instagram.com/hungrywolfbeardco) or visit hungrywolfbeardcompany.com to see the full line of products.



10. Since 1854, Taylor of Old Bond Street have produced and sold the finest in Luxury Men's Grooming Products and accessories, creating a brand which is synonymous with British style and quality. Visit their store at 74 Jermyn Street, St James's, London, SW1Y 6NP, call **020 7930 5544** or visit them at tayloroldbondst.co.uk

11. Patriarchs is a UK based brand offering a wide range of premium male grooming products for your hair, beard, skin, shave and tattoo.

A brand that believes in men, and that everyday should start with taking pride in yourself. Shop online at patriarchs.co.uk or search IG: [@patriarchsuk](https://www.instagram.com/patriarchsuk)



12. Huckstle is a new company that is creating a lot of buzz from their refreshingly unorthodox selection of scents. The classic designs, modern ouroboros logo, and XXX patterns to compliment each scent profile look amazing sitting on your bathroom vanity. Afterall, "pride in appearance" is their slogan. With premium all-natural quality sourced ingredients. You will see, feel, and smell the difference in your beard and hair. Available at Huckstle.com and Amazon. Follow on IG [@huckstlepremiumgrooming](https://www.instagram.com/huckstlepremiumgrooming)

13. Murdock London presents their Beard Moisturiser. With daily application, a gentleman's beard will look and feel soft, comfortable and healthy. Own your beard with the unique, lightweight formula that nourishes with moisture whilst making the skin underneath appear fresher. Available at murdocklondon.com

14

14. Steeltooth Combs have natural anti-static properties which provide better control and hair health. Thick beveled steel teeth distribute natural hair oils and greatly reduce snagging while providing a scalp massage, giving your hair a more enhanced and voluminous appearance. Visit steeltoothcomb.com and follow IG: [@steeltoothcomb](https://www.instagram.com/steeltoothcomb)

15. Better Bearded's goal has always been to offer superior beard care and grooming products for proud, discerning beardsmen. Their ultra-premium products use the best materials in America to show beardsmen just what quality levels are possible with a minimum of effort! Visit betterbearded.com to browse their balms, oils, soaps and combs. Follow [@betterbearded](https://www.instagram.com/betterbearded) on IG.

16. Release your inner giant with **Nutriceutics**, the new dietary supplement brand that helps to maintain a healthy lifestyle. Get ready to workout with Nutriceutics ProFitness. Ingredients include, Eleutherococcus, Maca, Tribulus and Astragalus. Just pour a full dropper twice a day dissolved in a glass of water and seize the day! Visit nichebeautylab.com and follow on IG: [@nichebeautylab](https://www.instagram.com/nichebeautylab)

17. Ace High Co. is a craft hair product company based in Detroit MI, USA. Their products are carefully handmade in small batches to create quality products that bring a contemporary approachability to old school styles. Their Black Cat Pomade is an oil based pomade with higher shine and heavy hold for old school looks that'll last all day and even the next. Black Cat Pomade \$13. Visit acehighco.com or follow IG: [@acehighco](https://www.instagram.com/acehighco)

18. As a homage to bearded legends of the past, **Captain Charley's Beard Company** creates products made with 100% organic ingredients to provide you with the finest quality for all your beard care needs. Their Terror Scented Balm is a soft blend of Bourbon and Leather. Don't just wear your beard, own it. Visit captaincharleysbeardcompany.com and follow [@captaincharleysbeards](https://www.instagram.com/captaincharleysbeards)

19. Lockhart's is one of America's top brands of craft men's cosmetics. Lockhart's founder, Steve Lockhart, is considered the king of craft pomades and has been making hair styling products for pomade freaks around the world for almost 8 years. All Lockhart's products are made by hand in Michigan, designed to deliver healthy looking hair. They focus on quality and natural ingredients. Designed by pomade freaks for pomade freaks. Visit LockhartsAuthentic.com Barbers contact Kovas Supreme Stuff at konrad@kovas.pl for special barber pricing.

20. NO GUNK is on a mission to make hair feel healthier for Funky Fellas, the all-natural way! Their award winning Styling Funk is the first ever 100% natural hair wax to leave no residue on your hands or hair. It's enriched with Beeswax, Shea Butter and Argan Oil. It will leave your hair feeling fully nourished with moisture and with the appearance of a natural shine. Shop online at nogunk.com and get 20% off with code GQ-SF20 (expires 02/11/2019).

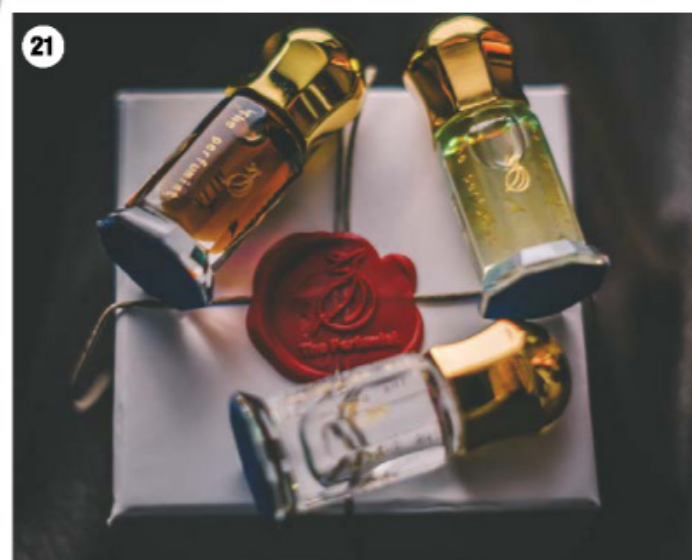
21. After over 300 years of making perfumes and colognes strictly and privately for kings and royalties in the Middle East, **The Perfumist** decided to offer their work to the public. Everything they offer is 100% limited, natural, and extremely rare. Visit their website to find out more theperfumist.com or follow on IG: [@theperfumist](https://www.instagram.com/theperfumist)

22. La Verre Male Grooming. Premium hair care for the modern man. Their Original Hair Pomade is infused with organic beeswax to strengthen and hydrate your hair – keeping your hair in place; no matter the stresses of the day. RRP £12. Available on Amazon and at laverre.co.uk or follow them on IG: [@laverregrooming](https://www.instagram.com/laverregrooming)

23. Black Men's Grooming Den produces and distributes high-quality natural products created with the end users' hair and skin type in mind. BMGD's products have been curated to provide the modern man a unique and tailored experience. MY Face Scrub is a gentle exfoliate derived from all natural ingredients. Visit blackmensgroomingden.com for more.

24. Vitablotics. Whether you're a working dad or a fitness enthusiast, Wellman Energy is perfect for those leading hectic lives. The great tasting refreshing drink includes vitamins B6 and B12, magnesium and iron which contribute to normal energy release and help to reduce tiredness and fatigue. With specialist nutrients including Siberian Ginseng extract and Co-Q10, the easy to carry effervescent tablets also include Vitamin C and Zinc which contribute to normal immune system function. Visit vitablotics.com

25. Sacred Body Rituals helps to transform your daily routines into skincare rituals with their full range of Palo Santo-infused multipurpose and ethical bath and body care. Their Botanical Wash infuses your bathing experience with its heavenly and uplifting scent, while the highly emotive signature fragrance, captured in the Catharstick Rollerball, is perfect as a gift. All natural, unisex and sustainable. Visit sacredbodyrituals.com IG [@sacredbodyrituals](https://www.instagram.com/sacredbodyrituals)



Home Affairs...



1. This is a recent painting by **Courtney Kolker**, a Washington, DC – based artist known for her vibrant use of colour in the abstract. The piece featured, entitled "Byron Bay", illustrates Kolker's style in which she explores the ability of colour to arrange and illustrate her perspective of a particular moment or place. For

more information, visit ckolker.com email courtney@ckolker.com or follow her on IG: [@courtney_kolker](https://www.instagram.com/courtney_kolker)

2. Marcel Travel Posters design beautiful vintage prints for your home. Their original illustrations such as "Bains de Mer" are a perfect finishing touch to any room of the house. Visit marcel-travelposters.com and follow [@marcel_travelposters](https://www.instagram.com/marcel_travelposters) on IG to find out more.

3. Justine Foord is the first solo female artist from the UK to exhibit in modern times in Cuba; her artwork "Trinidad to Havana" is currently in the British Embassy art collection in Havana, Cuba. 'Candela' was her first international traveling exhibition that opened in Madrid and then onto Cuba. Foord's signature method of painting

directly on photographs is on full display in this body of work, with gorgeous, moody colourful landscapes partially obscured with surreal clouds of smoke and soot. Featured here is "Batabano". Visit justinefoord.com or follow on IG: [@justinefoord](https://www.instagram.com/justinefoord) to see more.



4. Gill builds iconic images with recycled materials that lose their relevance quickly in our society, like newspapers, magazines and flyers. These dying objects are being integrated into the expression of beauty and immortality, as an exercise in modern alchemy. Visit gilling.co.uk or follow [@glii247](https://www.instagram.com/glii247) on IG to see more unique pieces.

5. Jennifer Blix is an expressionism artist based in the US. Her new collection, which includes "The Gear" shown here, is entitled "Dominating Modes of Behaviour." It depicts archetypes of people whose forceful behaviours take control of others; indeed these paintings are inspired by those whose behaviour goes too far. To find out more, visit jblix.com and follow on IG: [@jblix](https://www.instagram.com/jblix)

6. Sally Blalr Ceramics produces contemporary ceramic vessels. Each piece is a canvas for a one-of-a-kind painting. Inspired by Bauhaus, these architectural objects are aiming to blend art, life and craft. Discover more at sallyblalrceramics.com or on IG: [@sallyblalrceramics](https://www.instagram.com/sallyblalrceramics)

7. Pullman Editions designs striking original limited-edition posters that capture the enduring appeal of Art Deco. Their posters feature winter sports, glamorous resorts around the world, and historic automobiles. Over 100 designs available at £395 each. Call **020 7730 0547** or view and buy online at pullmaneditions.com



8. Inspired by her travels around the world, Sukie of **Sukie's Candle Co.** provides rare and exotically scented premium soy wax candles, made fresh-to-order and individually hand-poured. With a collection of over 20 artisanal scents, each candle is infused with rare essential oils and burns for up to 50 hours. Follow on IG [@sukiescandleco](https://www.instagram.com/sukiescandleco) and visit sukiescandleco.com to view the full collection.

9. Stephanie Dillon is a multi-disciplinary artist based in Minnesota. Her vibrant works are made with found materials, acrylic paints and recycled canvases. She believes that old is still beautiful, what we have is enough, and art is everywhere. For samples of her work, visit fleurdejunk.com

10. Tammy Leigh Brooks is an American self-taught clay artist. From Polish chickens to red-tailed hawks, her work continues to evolve. Each highly-detailed sculpture reveals countless hours of hard work and dedication, along with love and energy that just keeps going and going. Pictured is 'RED', the magnificent red tailed hawk, named after Tammy herself! Visit tammyleighbrooks.com to see more of her collection.



11. Nantucket Candle Company proves that history really does repeat itself. As a whaling capital and hub for business in the 19th century, one of Nantucket's commodities were luxury candles made from whale and beeswax. This company was set up to continue this but in a sustainable way, using a coconut wax blend while keeping the local beeswax. They create scents infused with elements from the island's most precious locations, keeping you on the island even when you're off. Visit nantucketcandleco.com and follow on IG: [@nantucketcandleco](https://www.instagram.com/nantucketcandleco) for more.

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BRITAIN | PROPERTY

ACROSS THE WATER

From contemporary apartments to traditional villas,
some of London's finest properties look out across the Thames.
Rosemary Brooke explores the rich array of riverside homes

The River Thames has always been the backbone of London – the city has grown up along its bends and curves. It has been immortalised in everything from paintings to poetry, capturing the imaginations of successive generations. Once, this great river was the route of nearly all of the capital's commerce, as boats laden with goods travelled up and down its length, the waterway bustling with trade and industry. Today, London's great river is less of a busy highway and more of a place of leisure – you're more likely to see a vessel laden with tourists, rather than timber – but it remains one of the most iconic features of the capital.

There are many reasons why properties that overlook the Thames are so popular. The views, of course, are the most obvious selling point. In a city where so many buildings face squarely upon their neighbours, a river view offers a rare sense of space and freedom. The constant movement of the water as it flows towards the sea gives a feeling of life and energy, a reminder of the natural world.

As you move along the Thames from west to east, you can see how its character changes. It winds its way through some of the leafiest areas of west London, through Richmond, past Kew Gardens and on to Chiswick. Here it is possible to find that rarest of London features – a property with a good-sized garden. A five-bedroom house currently on the market with Knight Frank and Hamptons is a prime example, with a 180-foot garden that leads down to the river bank.

Set on a quiet road with ample off-street parking, Hartington Road is a detached villa with generously proportioned rooms, and an outdoor swimming pool that faces

WARDIAN LONDON, E14

Combining modern architecture with innovative landscaping, the apartments in this new Canary Wharf development will each have their own sky garden. Communal spaces are similarly green, and tended by the resident gardener. Amenities include an open-air swimming pool and roof-top observatory with spectacular river views. Prices from £592,500.

EcoWorld Ballymore:
020 3944 3174





THE STAR AND GARTER, TW10

Residents of this grand Grade II-listed building on Richmond Hill can enjoy the same spectacular panorama of the Thames that was painted by Turner, Constable and Reynolds. Over 90% of the apartments in this unique development are now sold, but there are a few opportunities remaining. From £1.995 million for a three-bedroom apartment. *London Square: 0333 666 0102*

out across the Thames. The opposite bank is lined with trees, so there's a sense of being in the countryside – a rare thing in such a major capital city.

A few bends along, and the river is almost at the heart of London. On the north side lies the Chelsea Embankment, while on the south is Battersea Park and Nine Elms, the latter of which is being substantially redeveloped and transformed to create a new residential and commercial district – the US embassy recently moved there. One of the most significant recent projects on this side of the river has been the renovation of the old Battersea Power Station. Its high brick towers have long been a local landmark, and it is now an exciting mix of shops, restaurants and apartments, with more set to open. The Grade II*-listed building will



CASTELNAU, SW13

This Regency house on Castelnau is close to Barnes village, with its shops, cafes and farmers' market. Set over four storeys, the property has six bedrooms and open-plan living areas. There's plenty of original details, from fireplaces to shutters, and a large garden. £5.5 million.

Knight Frank: 020 3797 4065



LANDMARK PLACE, EC3R

One of the City's smartest new properties, the Stirling Penthouse at Landmark Place comprises 3,105 square feet of lateral space, featuring a huge wraparound roof terrace with views of the river from Tower Bridge to the Shard and beyond. £10.75 million.

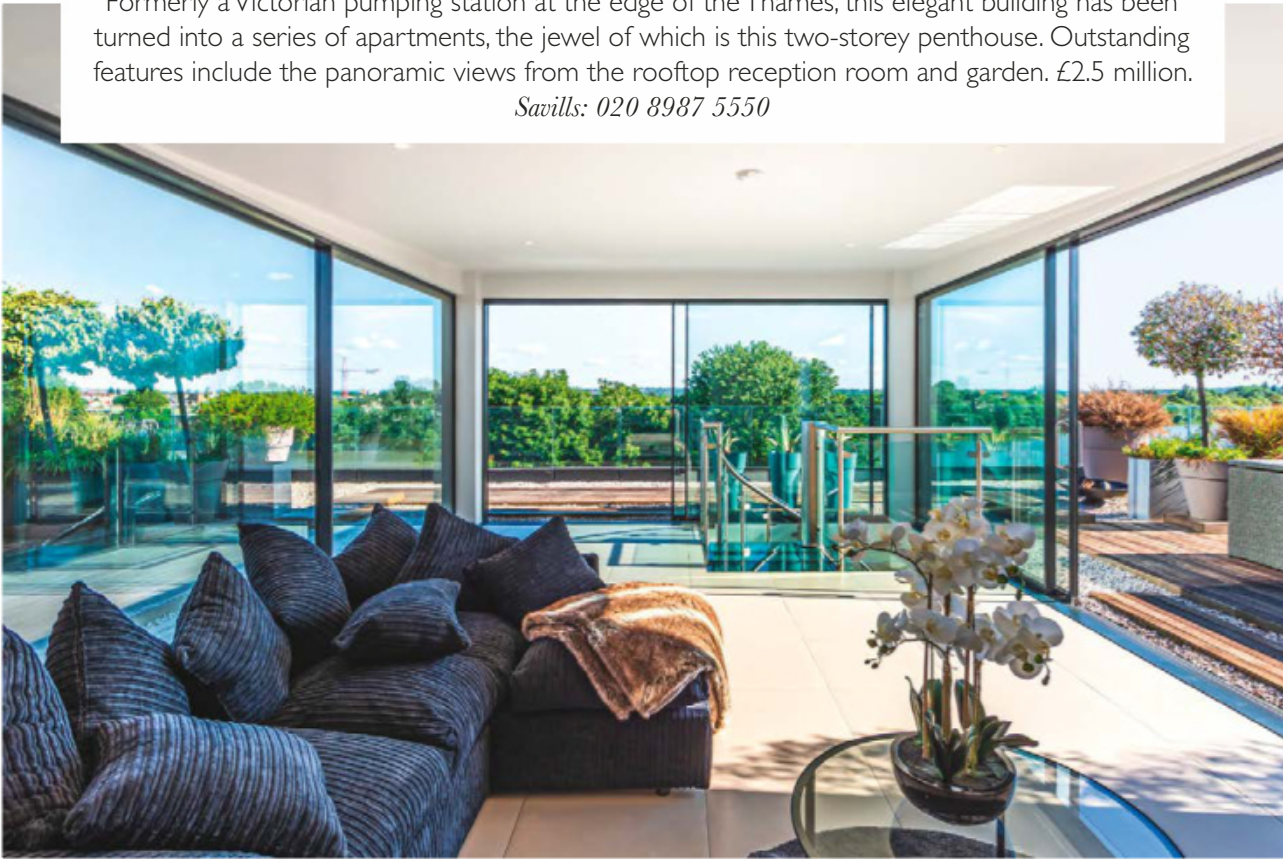
For more information, call 0333 363 8193, or visit www.barratthomes.co.uk



BAZALGETTE COURT, W6

Formerly a Victorian pumping station at the edge of the Thames, this elegant building has been turned into a series of apartments, the jewel of which is this two-storey penthouse. Outstanding features include the panoramic views from the rooftop reception room and garden. £2.5 million.

Savills: 020 8987 5550



host all manner of business and projects – everything from a cinema to Apple's new UK campus. Many of the residential units display traces of the building's past, such as the original steelwork, which has deliberately been left on show. The upper penthouses have their own roof gardens, offering spectacular vantage points across London and the Thames, yet the smaller units are also sought after, thanks to the many amenities on offer to residents.

'The Battersea Power Station development has been carefully managed to provide a healthy mix of independent shops creating a village experience, with lifestyle advantages such as commuting into the city by river taxi with a paper and coffee in hand,' says property search agent Hannah Aykroyd (www.aykroydco.com). 'The close proximity to the open spaces of Battersea Park, the newly opened Battersea Park Tube station at the end of the Northern Line, and a short walk across Chelsea Bridge to Sloane Square make this the epitome of modern living.'

As you carry on down the river, you pass Westminster and the Houses of Parliament, the South Bank and the City, and continue on towards the soaring spires of Canary Wharf. During the Victorian era, this area was one of the busiest docks in the world and a hub of commerce, so it's rather fitting

BELVEDERE GARDENS, SE1

As one of the buildings in the Southbank Place development, Belvedere Gardens is close to some of London's top cultural attractions. With a direct entrance to Waterloo Station, it will have a number of shops and cafes, as well as a fitness centre solely for residents. Scheduled to complete in early 2020; prices from £2.14 million for a two-bedroom apartment. *Southbank Place: 020 7001 3600*



THE CORNICHE PENTHOUSE, SE1

At the top of the Corniche building on the Albert Embankment lies this spectacular penthouse, spanning 5,520 square feet, with floor-to-ceiling windows making the most of its impressive aspect. There's even an outdoor kitchen on the enormous private roof terrace, the perfect place for alfresco entertaining. £18 million.

St James: 020 8246 4190



that today it's such a key financial district. There's also an increasingly diverse array of residential options for those who are attracted to the area, either because of work, or by the excellent transport links.

A new development that **offers** something wonderfully unexpected is Warden London. It takes its name from a 19th-century invention called the Warden case, an early type of terrarium used to transport newly discovered plants safely from far-flung locations. Some of the prized specimens bound for Kew and other botanical gardens would likely have been brought ashore close to where these two residential towers now stand. The botanical theme even inspired the design – each floor has a wraparound terrace, so every apartment has outdoor space, which has been landscaped with a mix of ferns and succulents. The double-height lobby looks a little like a rainforest – there are fully grown trees and plants flourishing behind glass panels – and displays of plants appear throughout the building. It's modern in an ambitious way, yet inspired by the area's past – a testament to how London is always evolving. Yet however much the city's landscape may change, one thing has remained constant across the centuries – the flowing waters of the River Thames.

BATTERSEA POWER STATION, SW8

As one of the biggest London redevelopments of recent years, Battersea Power Station now has over 1,000 residents, with more apartments still to come. With spectacular river views and a vibrant mix of restaurants and shops, this iconic London landmark is becoming one of the city's most desirable addresses. From £870,000.

Battersea Power Station: 020 7501 0678



CHOLMONDELEY HOUSE, SURREY

Set on the banks of the Thames, Cholmondeley House is a three-bedroom Georgian property with light and airy interiors. It's set back from the road, with a large front garden, while the back faces a tranquil stretch of river. Richmond town centre and train station are close by. £3.75 million.

Savills: 020 8614 9100



LANDMARK PINNACLE, E14

At 784 feet high, Landmark Pinnacle is one of London's tallest residential buildings. Built on the South Dock, it's in the heart of Canary Wharf. Stand-out features include a contemporary version of a London garden square, set on the 27th floor. From £480,000 for a studio.

Landmark Pinnacle: 020 3905 6826



HARTINGTON ROAD, W4

This stunning five-bedroom villa in Chiswick has exquisite gardens that back directly on to the River Thames. It's large enough to accommodate every imaginable amenity – an office, a gym, a garage and even an outdoor swimming pool. £10 million.

Knight Frank: 020 3757 6230

Hamptons International: 020 3369 4370



RESTON PLACE KENSINGTON SW7



A three bedroom house newly renovated throughout to an exceptional standard by an interior designer. This house is located on a very quiet private road only moments from Hyde Park and within walking distance of the amenities and transport links of High Street Kensington.

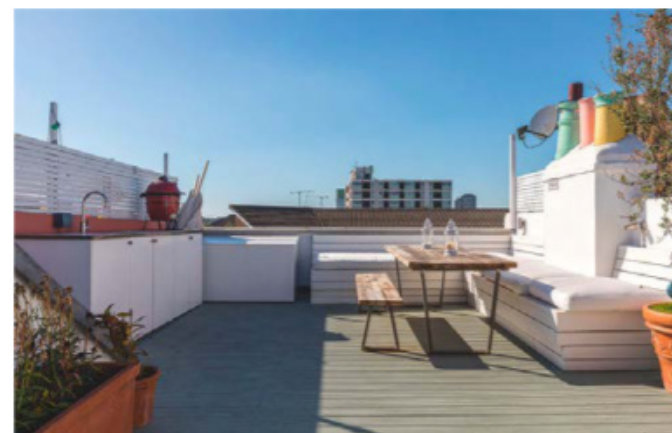
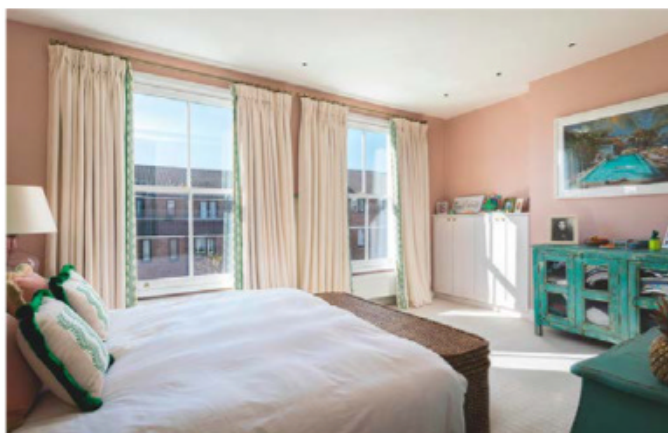
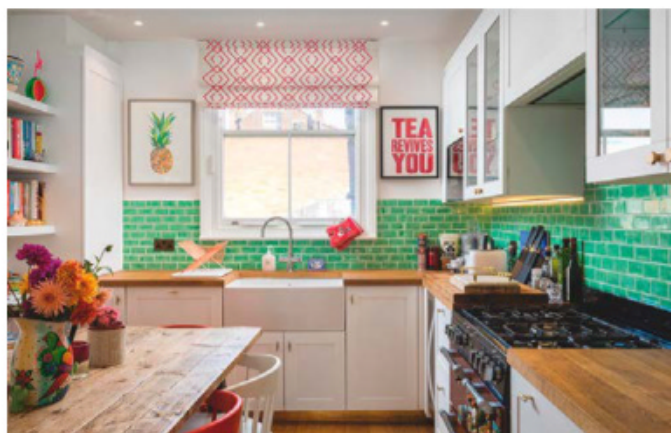
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From left:
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Richard Barber,
Lucy Morton,
Kate Flynn,
Tim des Forges,
Simon Godson

PARTNERS IN PRIME

JLL Residential's directors have a deep understanding of property in central London – allied to a global web of contacts

For JLL, property in central London is about more than bricks and mortar. It's about building links between people and their surroundings, and recognising the nuances of streets and properties that will ensure purchasers and tenants find their ideal home, whilst giving unprecedented advice to vendors and landlords. Fortunately, owing in part to its 2014 merger with WA Ellis, a leading boutique agency, the team has a wealth of experience to draw on. Five WA Ellis partners, Lucy Morton, Daniel Wiggin, Richard Barber, Tim des Forges and Simon Godson, have over 150 years' pooled experience in London's demanding property market, and their passion comes through loud and clear. As Lucy says: 'We have re-sold and re-let the same properties over many years and are proud to be working with generation after generation of our loyal, long-standing clients.'

Their fine-grained understanding of the exclusive postcodes of Chelsea and Kensington, Mayfair, Westminster and Knightsbridge means everything. No one doubts the challenges. Market conditions have been tough, in part due to political uncertainty. In particular, George Osborne's 2014 hiking of stamp duty for higher-valued property proved 'a game changer', according to Tim. But, as Lucy points out, 'a good agent can work through any market conditions'. JLL Residential, with its 'lower turnover, higher value' offering, is well

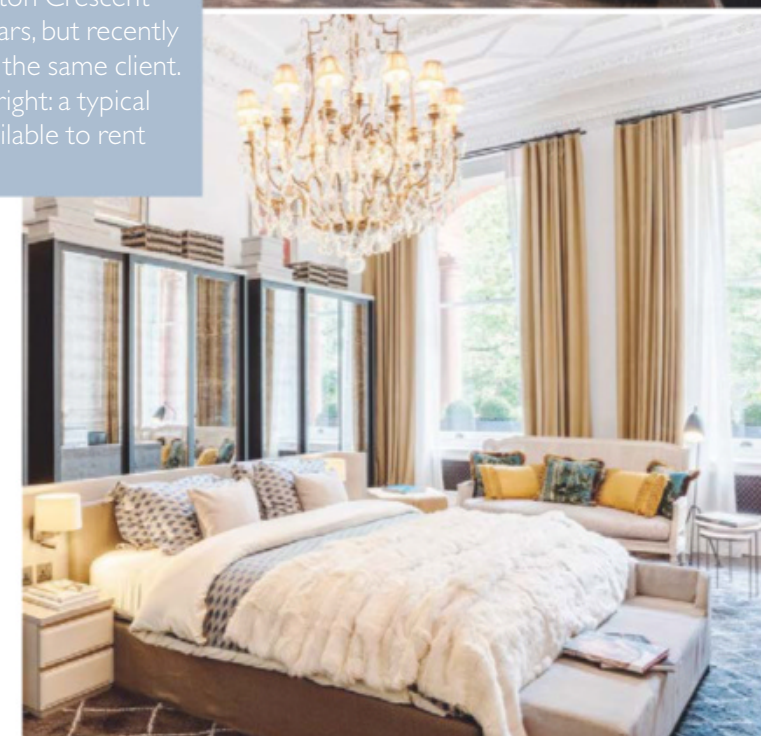
placed to deliver a discreet, highly bespoke service: adept at arranging off-market transactions, communicating with their clients 24/7.

The directors are confident that with prime property prices having fallen, high net worth individuals, thinking longer term, are now back in the market once more. After all, the capital's fundamentals – be it language, schooling or quality of life – remain unchanged. JLL's Prime Collection brings together some of the most exclusive properties in London, everything from stunning apartments to substantial, beautiful family homes. A classic draw would be the elegant Egerton Crescent, which the company has been letting for 25 years and recently brought to the market for sale. Its books feature various outstanding properties in the prime prominent squares. The benefits of 'a smaller family becoming part of a larger family', in Lucy's phrase, are clear: JLL covers the whole property spectrum – commercial, retail, development, land, investment – along with a wealth of advisory teams with a presence in 80 countries. That means a far wider web of contacts, from China to the Middle East. Such an international reach helps JLL grasp the evolving way people want to live in prime central London. Lucy puts it succinctly: 'We know we can find the right property to suit anyone's lifestyle.'



HOT PROPERTY

Right: JLL let this house in Egerton Crescent for 25 years, but recently sold it for the same client. Below right: a typical flat available to rent



JLL Prime Collection. Ring 020 3873 0220, or visit jll.co.uk/primecollection



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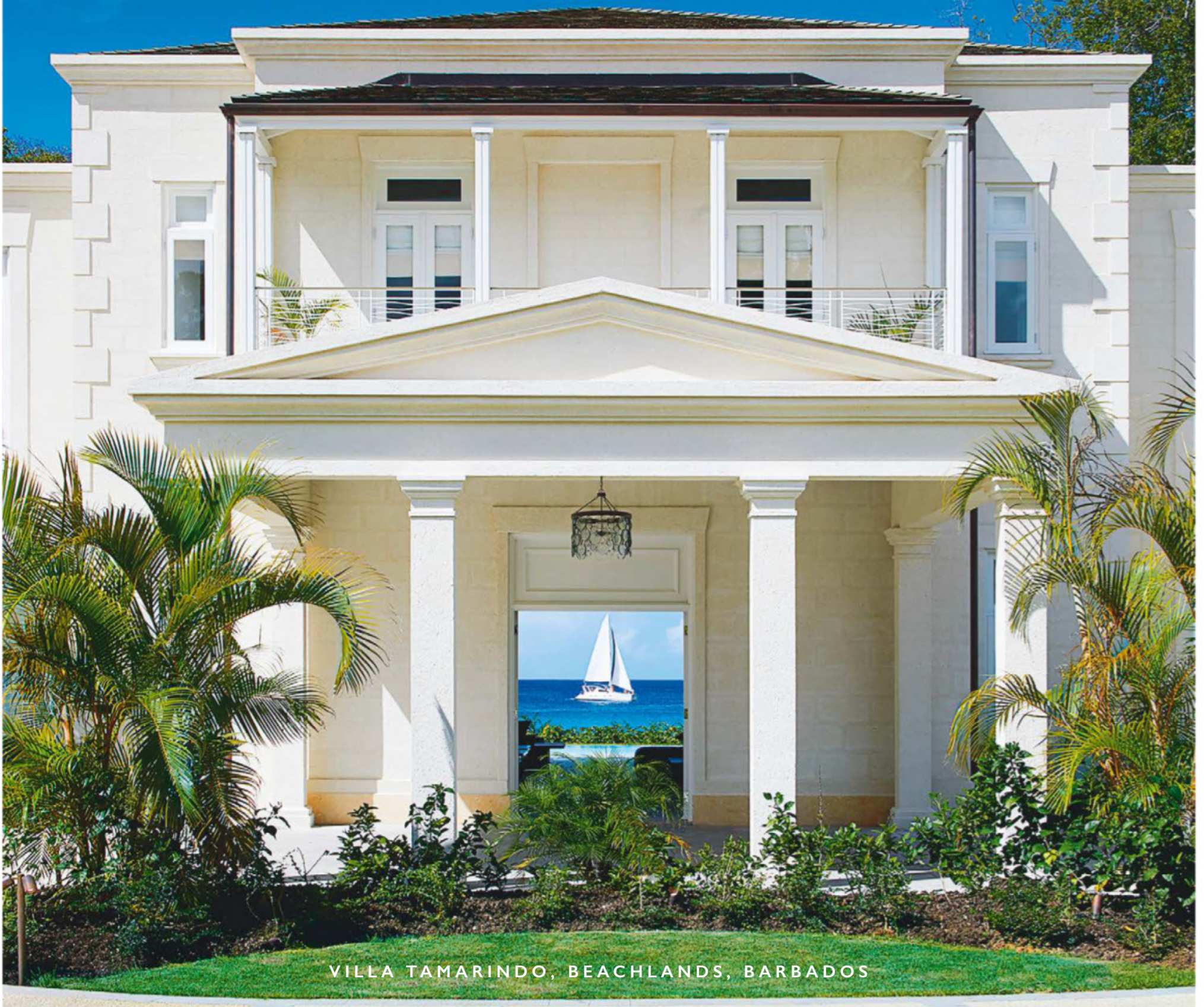
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The Magnificent Seven

At Laluna Estate, Savills presents a once-in-a-lifetime opportunity to buy a chic waterfront paradise adjacent to the legendary boutique hotel and a five-minute sail from the modern Port Louis International Marina in Grenada's capital of St George's



FROM TOP:

The five-star piece of paradise of Laluna Resort; a contemporary luxury villa at Laluna, designed by Italian architects and available as a turnkey sale; the Camper Nicholson-managed Port Louis International Marina in the capital of St George's

Known as the Spice Island for its cultivation of nutmeg, cocoa bean, cinnamon, mace and ginger, Grenada has all the ingredients for a carefree and authentic sojourn in the Caribbean. Regular visitors liken it to Barbados a generation ago, and its unspoilt nature has tremendous allure. With 121 kilometres of coastline, tropical mountain ranges, white sandy beaches, rainforest and spectacular waterfalls, its charming and varied topography can be appreciated all year round in a blissful average temperature of 27°C freshened by gentle breezes.

For your own five-star piece of paradise, look no further than Laluna Estate, an exclusive development of seven five-bedroom villas on the dramatic coastline of Morne Rouge, which lies adjacent to the romantic 16-cottage Laluna boutique hotel long cherished for its beach yoga pavilion, Balinese spa and Italian restaurant. Designed by Italian architects, Villas 5, 6 and 7 are stylishly built, interior-decorator ready and can be delivered within 90 days. Villa 3 is sold turnkey and can be ready as a luxury holiday home in just 30 days. Prices range from US\$3,935,000 to \$7,535,000.

With your villa comes membership of an exclusive residence club, with access to the full range of services and amenities of Laluna Resort. Owners can take advantage of a management and rental contract with Laluna to maintain and rent their villa when they are not able to use it. One- and two-acre plots of land are also available; landowners can collaborate in the construction process or employ their own architect.

As well as natural beauty, Grenada benefits from a package of practical advantages. The Maurice Bishop International Airport accommodates long-haul jets as well as private flights while the Camper Nicholson-managed Port Louis International Marina, in the picturesque capital of St George's, has 160 berths for vessels up to 90m in length, with a further 90 new berths due to come into operation this year.

Indeed, the Estate has also partnered with Camper Nicholson and can offer – at an additional cost to the price of each villa – a 12-metre berth, or an option to upgrade to a bigger berth, in what is hailed as the cruising hub of the Southern Caribbean.

For more information, please call Savills on +44 (0)20 7016 3740 or visit savills.com

Half Moon Bay Antigua

On one of the most perfect beaches in the world, Half Moon Bay Antigua offers the Rosewood Residences. With a personalised design inspired by local culture, history and tropical landscape, the fully serviced and furnished Residences redefine uber-luxury in the Caribbean

The design ideal for a villa in the Caribbean is to showcase the pristine beauty of a coastal paradise with cosmopolitan elegance and sensitivity. In this mission, Half Moon Bay Antigua, tucked into the south-east of the island, promises off-the-scale fulfilment in redefining private luxury.

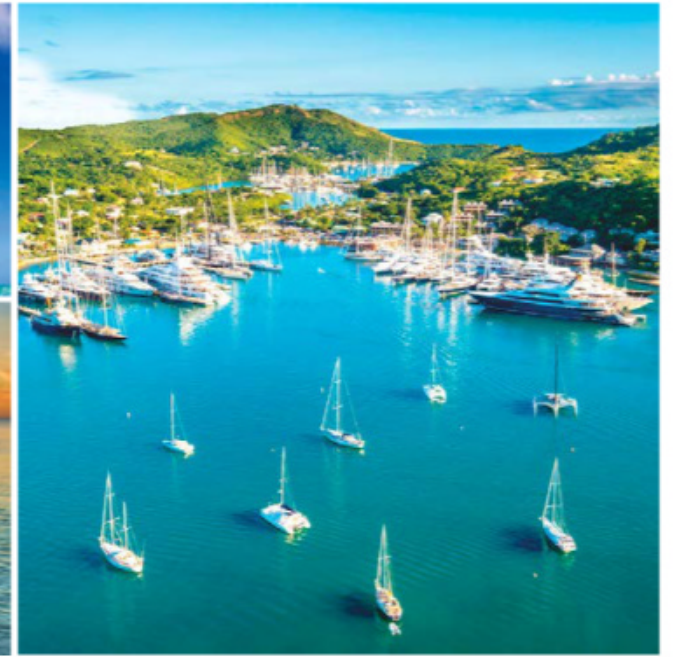
A year-round destination with an average temperature of 27°C, Antigua epitomises the regalanised energy of the Caribbean property scene. A stellar opportunity presents itself in the sophisticated form of a limited collection of Rosewood Residences, which will nestle behind an exceptional 3,200ft crescent of white coral sand cradling crystal-clear water on the same site as the Rosewood Half Moon Bay hotel (comprising 47 pavilion-style villas) and its luxury amenities. With construction due to start in 2020, Half Moon Bay Antigua, the go-to location for Audrey Hepburn et al in the 1950s, is set to swing again.

The team behind the mega-wattage Jumby Bay villa-style hotel is instrumental in this one-of-a-kind project, which Savills bring to market this month. “The topography makes Half Moon Bay Antigua a very special site,” says James Burdess, Head of Caribbean. “The elevation of beach into lush, verdant hillsides means all the Residences will have fantastic



views and utter privacy. You have one of the best beaches and best sites, designed by seasoned developers with a lot of Caribbean expertise and global experience.”

The Residences, each with private plunge pools, tropical gardens and easy access to the sea, provide the ease of fully furnished homes defined by Rosewood’s luxurious, personalised design approach. Renowned Dutch Studio Piet Boon has an architectural vision that connects all aspects of the resort with the nature and serenity of its setting. To the north lies a 27-acre national park containing the best of the island’s natural biodiversity; to the



west, cliffs rise to offer panoramic views over sparkling seas from a network of hiking trails.

Throughout the landscaped hotel amenities and private residences, there will be a fluidity between indoor and outdoor spaces to promote tranquillity, exploration and harmony with the environment. Rosewood Half Moon Bay will offer residents a new paradigm for ultra luxury in the Caribbean – combining the region’s legendary spirit and natural beauty with the world’s finest hospitality and cosmopolitan amenities.

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SPARKLING SEAS

Antigua, well known for beautiful beaches and deep-water berths at English Harbour (above), is also a popular kite-surfing destination. The half-mile of white sand beach at Half Moon Bay Antigua consistently tops the list of best beaches in the Caribbean



Best in Barbados

Villa Tamarindo at Beachlands, a new development designed by Larry Warren, redefines super-prime property ownership. With three further seafront plots available through Savills, this is a rare chance to own an arcadian stretch of white sand with its own living reef



CLOCKWISE FROM TOP LEFT: Villa Tamarindo at Beachlands enjoys 700-foot magnificent beach frontage; living room with unique vantage point; the West coast beach framed by mature mahogany trees; the private pool with covered terrace by day, and by night

viewing of Villa Tamarindo at Beachlands on the west coast of Barbados proves that even idyllic swathes of super-prime property have pockets of further exclusivity.

The St James' region, first adorned with the romantic, grand and sumptuously comfortable beachfront houses created by Oliver Messel in the 1960s, has long been dubbed the Platinum Coast. Nestled between the Sandy Lane Hotel and the retail and leisure hotspot of Limegrove, Beachlands – an unprecedented development of four newbuild properties all designed by Larry Warren – offers barefoot luxury in the best location in Barbados.

The superlative specifications of the immaculate interior of the 13,174sqft Villa Tamarindo – which is on the market for US\$28million – add luxurious comfort and convenience to the property's unique advantage: a naturally screened location on a slight elevation so you can gaze through palm fronds over pristine white sand towards the sparkling sea from the privacy of a stunning pool terrace.

Villa Tamarindo's expansive open-plan living spaces, five-bedroom suites, magnificent grand salon, media room,

dining terrace, and chef's kitchen, are an exemplar of the best-in-class design that you would expect of Warren. The stunning exterior and interior architecture also give insight into what other buyers could commission with three other beachfront plots available. "With the island's signature architect and a blue-chip developer ready to deliver, a buyer could acquire an uber-luxe house for a price tag in the late teens, or put two plots together and really have some fun," says James Burdess, Head of Caribbean.

A word on the site. In a haven where there is famously zero supply of new land, Beachlands benefits from depth between beach and the interior road, and a tropical haven created by mature mahogany trees which give dappled shade throughout the 700-foot beach frontage (many are over 75 years old). An ocean groyne system has been installed to preserve the dry sand area and create an ideal environment for Hawksbill turtles who regularly nest on the beach. Beachlands also boasts a beautiful living reef teeming with sealife, including starfish, tropical fish and turtles.

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Caribbean Jewel

A day on the yacht to snorkel and sunbathe, a lunch of ceviche and rosé on the beach, a round of golf...
Discover the dreamy paradise of Canouan Island where Savills offers the exclusive Patio Villas,
managed by Mandarin Oriental

Sailing aficionados recognise Canouan – a tiny paradise among the paradise islands of the Grenadines – as a great base to explore the chain of reef-fringed idylls and white-beach coves of the south-east Caribbean. Lying 15 nautical miles from Mustique and a similar distance from Bequia, this island of soft sands, mystical hills and a community-driven population of 1,800 is protected on its Atlantic side by a coral reef, thus ensuring calm, crystal-clear, warm waters around its perimeter.

The island enjoys best-kept secret status. Key to its exclusive appeal as an exquisite playground retreat for the super-wealthy is the FAA-approved, 5,900ft landing strip, which can accommodate and park private jets of all sizes, and a natural, deep-water harbour with a 120-berth luxury superyacht marina. Another highlight is the exhilarating 18-hole Championship golf course designed by Jim Fazio. Set on dramatic slopes along the ocean edge, it is every world-class golfer's dream.

In addition, Canouan has acquired extra glamour and energy thanks to the Mandarin Oriental Resort, the boutique-style Tamarind Beach Hotel and the announcement that the hip and trendy Soho House is set to establish a presence, complete with yacht club. The Aman hotel group also plan to add its signature serenity to island life.

The dream, of course, is to have one's own villa on Canouan Island. The airport



and marina allow easy access for residents of the hillside Patio Villas, designed by Italian architects, and managed by Mandarin Oriental. A sophisticated blend of indoor and outdoor living spaces, the three-bedroom Patio Villas with private infinity pool and Jacuzzi overlook a mesmerising lagoon. Prices on Canouan start at US\$5m; the exclusive Patio Villas are US\$8.2m. Property is freehold.

Residents enjoy world-class amenities (spa, watersports centre, tennis courts, kids' club)

and exceptional international cuisine and vintage wines. Life on the Estate offers true relaxation but with scope for a range of activities. "You can arrive in your Gulfstream G650, go kite surfing, and enjoy lobster ravioli with a glass of wine on the beach," says James Burdess. "The beauty of the landing strip makes it the premier get-away-from-it-all resort for those with access to a private plane."

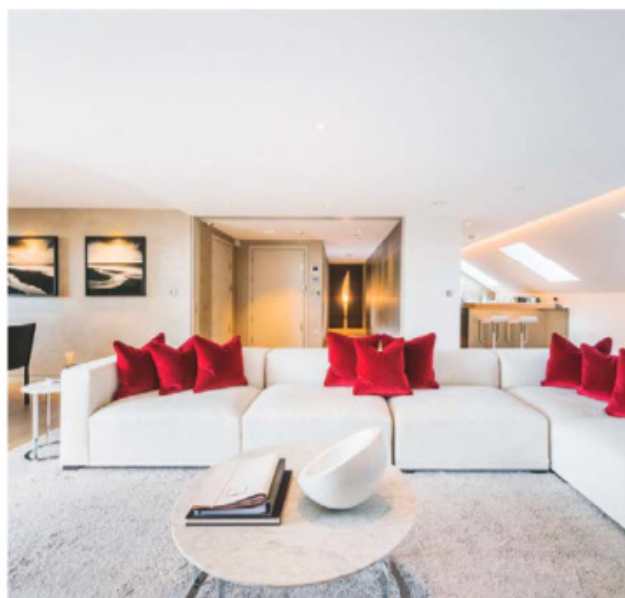
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CLOCKWISE, FROM TOP LEFT: Sophisticated living spaces in a Patio Villa; master bedroom in a Patio Villa; the L'Ance Guyac Beach Club, one of the luxury amenities enjoyed by residents of the hillside Patio Villas; a wind-protected outdoor terrace



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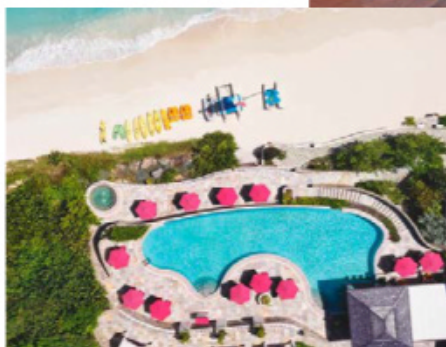
BEYOND THE BEACH

There is more to the Caribbean than white sands and blue skies - the islands offer something for everyone

With a network of offices covering Barbados, Grenada, Turks & Caicos, Cayman Islands, Bahamas, St Lucia, St Vincent & Grenadines and Antigua, the Savills team has an in-depth local knowledge of the real estate market across the Caribbean. With access to best-in-class properties and developments for sale, and also seasonal rentals in some locations, Savills offers an all-encompassing service to buyers and sellers.

“The energy has returned to a fantastic destination,” says James Burdess, Head of Caribbean Sales. “From my perspective, having lived and worked in the region for over 25 years, everything is aligned. The Caribbean has become a year-round market, with some remarkable new opportunities available in these unique islands.”

If you are looking to buy or sell, come and meet the team at the Savills Condé Nast Property Show on 31 October 2019 from 10am to 6pm at Savills, 33 Margaret Street, London W1G 0JD. Please call +44 (0)20 7016 3740 or email Tom Vickery at twickery@savills.com to register your interest.



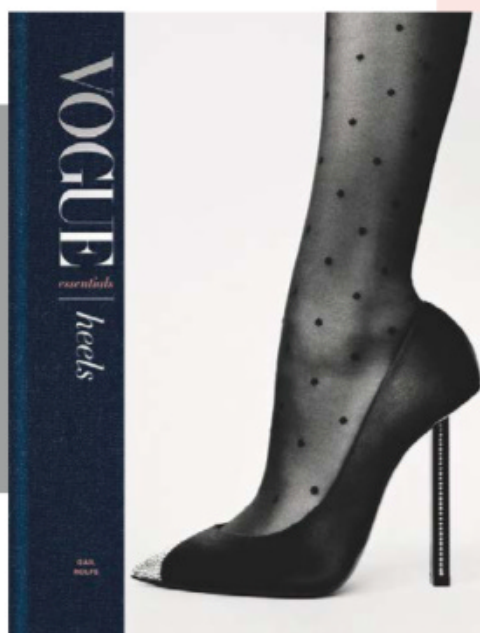
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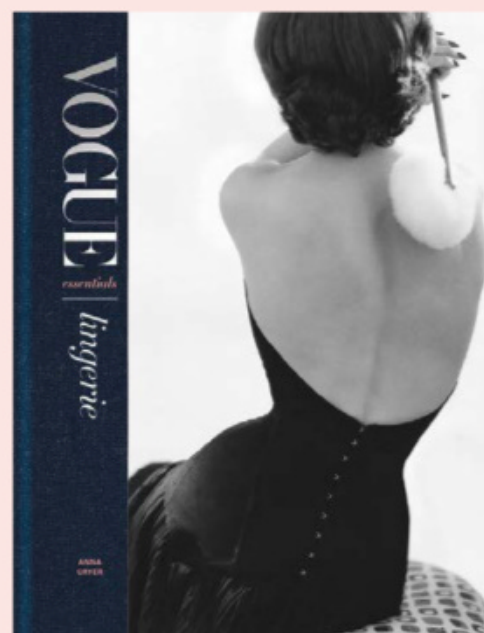
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Few addresses in SW3 are as conveniently situated as 100 Sydney Street – tucked away off the King's Road, opposite Chelsea Farmers' Market, it's a few steps away from the green space of St Luke's Square, with The Ivy Chelsea Garden just around the corner. The boutique development comprises seven apartments and a penthouse, with off-street parking and a share of the freehold. From £5.75 million for a two-bedroom apartment.

For more information, visit www.100sydneystreet.co.uk



THE BEST OF BOTH WORLDS

Set in Essex's affluent 'golden triangle', Chigwell is a highly desirable spot for those seeking a rural haven with easy access to the capital – Liverpool Street is 31 minutes by train. London Square Chigwell Village is a gated community of four- and five-bedroom houses, close to schools, shops and transport links. Prices from £1.195 million. *For more information, visit www.londonsquare.co.uk*



LUXURY LIVING IN LAGOS

Lagos is one of the fastest-growing cities in Africa, and demand for property is booming. This autumn sees the launch of a 29-hectare waterfront development in the heart of the Nigerian capital. As the first luxury mixed-use development, Ilubirin will provide a vibrant array of homes, retail units, performance venues and restaurants, in a well-connected spot on the north-west coast of Lagos Island. Apartments are priced from around £158,200.

For more information, visit www.ilubirin.ng



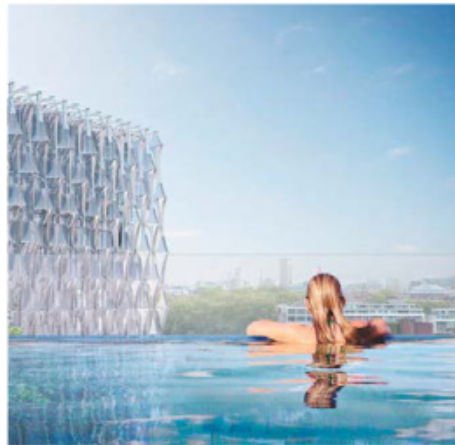
Nature

Green living. London's new Linear Park is on your doorstep. Picnics and exercise in Battersea Park.



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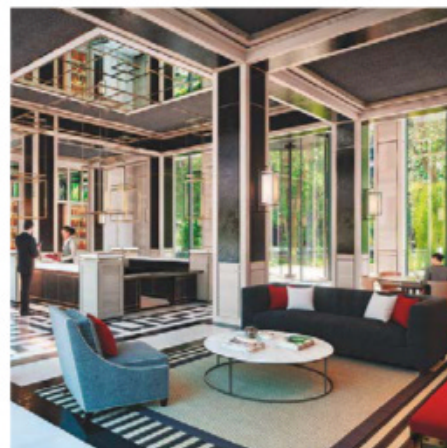
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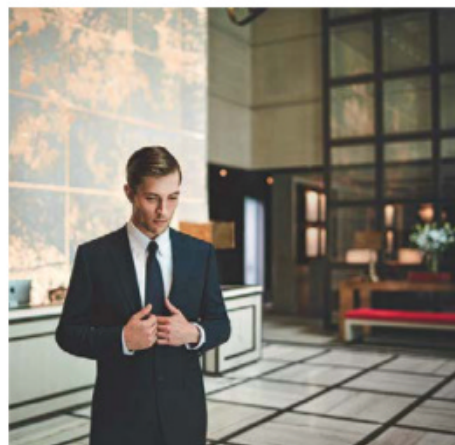
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A JOINT DEVELOPMENT

Out to lunch!

This month with **Marcus Wareing**



Half of food's greatest feud steps from behind the pass at his eponymous kitchen

Are you the sort of person who indulges in long-standing feuds? Of course you are. You're only human – an overly ambitious, career-obsessed, competition-crushing, nicotine-gum-chewing, whey-slamming, early-rising, F45-monstering one at that, I bet. You're a *winner*, FFS, a titan of industry, someone who still puts Sun Tzu's *The Art Of War* on their top five reading list, a man (or a *whatever*) who orders their filet mignon "*Bleu!*", loudly, so as to make any accompanying children wither from embarrassment.

You're like Elon Musk, or The Donald, not some simpering, weedy wannabe in need of daily meditation, celery juice shots and a digital-detox plan. Everyone who is *anyone* gets a bit miffed now and again, right? Even confrontation-averse millennials. Only those bodily vessels seemingly empty of all emotion – Alan Titchmarsh, Jon Bon Jovi, The Edge, Evan Davis, Shawn Mendes – don't hold even the teeny tiniest bit of a teeth-grinding grudge.

Marcus Wareing – top chef, restaurateur, television food judge and Beard Wearer Of The Year 2020 as sponsored by FaceApp (probably) – is a man known to hold grudges. Or certainly one particular grudge, with Gordon Ramsay, no less, himself also a top chef, restaurateur and television food judge, although arguably one with less hair and more, um, swear. Neither one of these sous-viding superstars would call their historic dispute a "grudge", of course, not now anyway; both are far too distinguished...

OK, fine, if not a "grudge" so much then the most spectacular falling out between two men since Cain decided that Abel would look better with his skull caved in. Remember when Liam Gallagher threw a plum at his brother backstage in Paris ten years ago and ended rock'n'roll forever? Or when Kim Kardashian West took to social media to "cancel" Taylor Swift? Well, such infamous blood-letting, chest-puffing, player-hating and, yes, *grudging* has nothing on the Wareing-Ramsay war of the AA Rosettes.

If you don't know the ins and outs of the grittiest food fight ever to have taken place on English restaurant real estate... google it. I'm not wasting too many lines on the messy intricacies. Suffice it to say the squabble



'It was me who picked a fight with Gordon. I spoke up and, well, it got nasty'

that reached boiling point around 2008 was about money, reputation and what Wareing described as Ramsay's lack of support. What's important to know is this: Ramsay and Wareing worked and played alongside one another for much of their early professional lives, with Ramsay first hiring Wareing as a sous chef for the famous – and some say never bettered – Aubergine in 1993.

Ramsay ran the kitchen at Aubergine like a foul-mouthed tyrant. He produced some incredible cooking but his method lacked, shall we say, subtlety. Today, Wareing says, "Chefs simply wouldn't put up with it. It was warfare." Over time, however, the pair's egos began writing cheques their shared business bodies couldn't cash. Having long been in his shadow at the pass – first at Aubergine then at Pétrus – Wareing wanted to break away. The red mist came down. Their love went from Ramsay being best man at Wareing's wedding to being at one another's throats via lawyers. Up until now, it's not known whether the two had ever spoken since.

After enjoying an unctuous cut of beef fillet with black truffle shavings at his Michelin-starred restaurant, Marcus at The Berkeley, I ask the convivial Wareing whether or not he

still believes a special circle of hell should be reserved for the man who was once his BFF?

"Listen, you must understand it was me who started it with Gordon. I picked a fight. I no longer wanted to be kept in a corner, moaning and feeling like I had nothing to offer his business. So I spoke up. And, well, it got nasty." Wareing, as an interviewee, is one of the most open I have ever encountered. His answers are neither bent for anyone's benefit, nor spun for historic manipulation. Reputation laundering is not on the menu *chez* Marcus.

"I wanted to run my own future and I'll kick sand in your face until you tell me to fuck off." Did Ramsay care? "No. He was all over the world, like Mick *fucking* Jagger. What did he care about me? One thing I do know is that neither one of us would look back at any of that time with any regret. Massive learning curve, for both of us."

Has Wareing spoken to Ramsay since? "Once. You'll never guess where: Ten Downing Street. It was during the London Olympics and some key people from the food industry were there to meet David Cameron. At the end of the day, Gordon tries to leave first, then I go, and as they are holding the front door we end up meeting in the long corridor downstairs, just us two, face to face, very weird. We pass one another, shake hands, say, "Hello," and that's it. No smiles. Surreal, actually."

So what about that grudge then? "Ours is a great story, like Marco [Pierre White] and Gordon, amazing times and I certainly wouldn't be sitting here without Gordon, so I have a huge amount of respect for that. What he has is unique and you have to admire it."

"But to know the real Gordon, to know the real cook underneath all that other stuff, the business, the television, the personality, was to know the man that ran Aubergine all those years ago. I know *that* man. It was a very special space, the hottest kitchen this country has ever produced. Iconic. Ramsay and Aubergine took the London food scene and totally revolutionised it. And that will never be done again. Pretty cool, right?" **GQ**

MARCUS AT THE BERKELEY, WILTON PLACE, LONDON SW1. 020 7235 1200. MARCUSRESTAURANT.COM

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